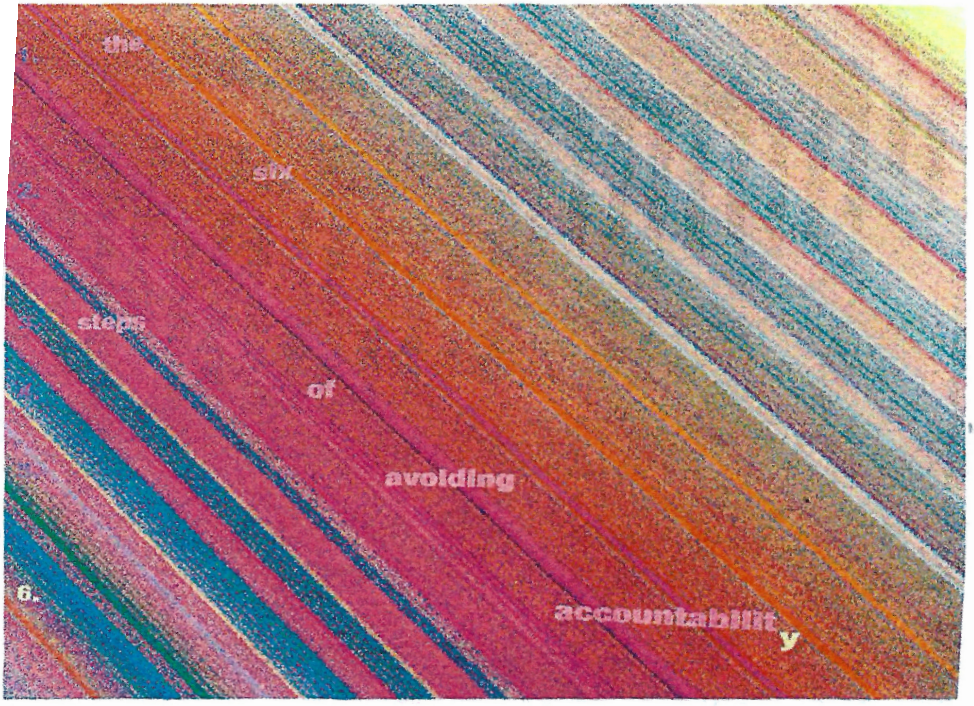
SCAVENGER HUNT AT THE RCM LIBRARY



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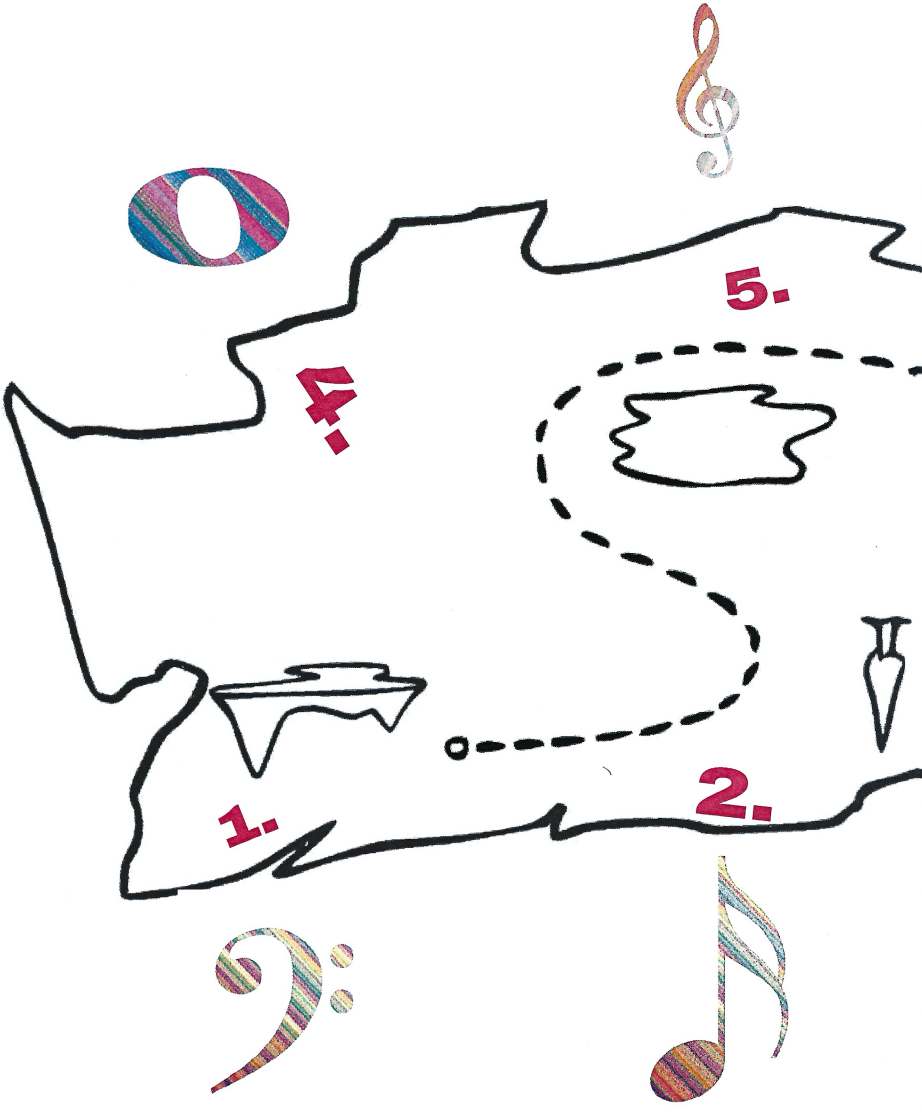
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1. **Stage:**
String room

2. **Stage:**
Piano area

3. **Stage:**
Winds & Brass room

4. **Stage 4**
Percussion room

5. **Stage 5:**
Multimedia room

6. **Stage**
Donaldson Room

String room
Guitar solo piece by Deniz Dortok
Performed by Oliver Manning

Piano area
Piano music mix by Margarida Gonçalves

Winds & Brass room
Trombone solo piece by Darren Xu
Performed by Jessica Anderson

Multimedia room
Electronic music by Deniz Dortok, Darren Xu and Margarida Gonçalves
Screen display by Niko Raic

Donaldson room
"Ready or not, here I go!" - collective piece Scene 1 by Deniz Dortok
Scene 2 by Margarida Gonçalves
Scene 3 by Darren Xu

Performed by Jasmine Quartet:

Violin I - Amber Correa
Violin II - Mira Steenbrugge
Viola - Katherine Wing
Cello - Ezra Escobar

Singers:

Sofia Bagulho (Maria)
Margarida Vaz Neto (Ethan)
Maria Miguel Pires (Mother)

Play written by Ege Kucucuk

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ROYAL
COLLEGE
OF MUSIC
London

CUPBOARD LOVE

JUNIOR FELLOW SHOWCASE:
IRENA RADIĆ

Constant & Kit Lambert Junior Fellow

Monday 28 April, 6pm

Performance Hall

Trigger warning: whilst Cupboard Love is a comedy, please note that this performance references a variety of adult themes and sensitive topics including suicide. Audience discretion is advised.

CUPBOARD LOVE: IRENA RADIĆ JUNIOR FELLOW SHOWCASE

Monday 28 April, 6pm, Performance Hall

Welcome to the Royal College of Music

Dring (1923–1977)	Fantasy Sonata	9'
Irena Radić piano		
Dring	Prelude	5'
Irena Radić piano		
Dring	Cupboard Love	30'
	i *Introduction*	
	ii *Coronach*	
	iii *Duet*	
	iv *Air*	
	v *Air (reprise)*	
	vi *Meditation*	
	vii *Romance*	
	viii *Flyting Song*	

She (the Wife) Gigi Casey – soprano
He (the Boyfriend) Ted Day – baritone
It (the Husband, also a Corpse) Alexander Semple – baritone
Irena Radić piano

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Madeleine Dring (1923–1977)

'Madeleine Dring was born on the moon and can therefore claim to be a purebred lunatic. Arriving on a speck of cosmic dust she came face to face with the human race and has never really recovered.' – Madeleine Dring

The above was Dring's reply when asked to provide a biography…a prime example of her sense of humour. She was actually born in north London (Harringay), before the family moved to south London (Streatham) where she continued to live until she passed away suddenly from a cerebral haemorrhage at home aged 53. Dring was an avid diarist (and doodler); much of what we now know about her life and work comes from her early diaries.

Dring showed great musical promise from a young age and was accepted to the Royal College of Music Junior Department, enrolling on her tenth birthday. There she studied violin, piano, singing, mime, drama, and later composition. By the time she moved on to the Senior College, composition had become her first study. She studied there with Herbert Howells from 1941–1945 and began publishing her work in 1948. Her output is substantial, varied and inspiringly creative. She wrote a huge number of songs as well as chamber music, works for piano and dramatic works for the stage, television and radio.

Dring's musical language is colourful and rooted in her unique use of harmony, which was often the starting point for her compositions. Much of her music remained unpublished when she died; her widower Roger Lord (1924–2014) published many of her art songs in the 1980s and 90s and did what he could to keep Dring's music alive. On his request, the diaries from 1935–1943 were transcribed by Ro Hancock-Child to ensure they weren't lost forever as the pencil and paper aged. This included careful tracings of her pencil sketches and doodles which appear on almost every page. Ro was also Dring's first biographer and many of Dring's manuscripts were left in her care by Roger. This fascinating collection was presented to the RCM in 2017 and is now looked after by the Library. Most of the manuscripts on display this evening are from this collection.

Tonight's programme opens with Dring's *Fantasy Sonata*, written when she was just a teenager. In a diary entry from 1939, Dring writes about a composition lesson with Leslie Fry: 'we don't think it can be turned into anything less than a one movement sonata (my latest composition, I mean). Mr Fry said he didn't think we would get on to such tough things so soon.' A few weeks later she writes: 'The first subject of what we think may turn out to be a one movement sonata is now complete and (I hope) unalterable.' It did indeed turn into a one movement sonata, which imaginatively flits between contrasting moments of rich romanticism, mysterious beauty and youthful playfulness. The *Fantasy Sonata* was performed by Dring herself in her final recital at the RCM on 13 June 1945 and was published a few years later in 1948. It received a couple of performances at Wigmore Hall in 1949 by pianists Bronwen Jones and John Vallier, but it has barely been played since.

Dring dedicated her 1948 *Prelude* to her husband, Roger Lord. Its melancholy melody sings above a murmuring semiquaver accompaniment that is present almost throughout. It was published alongside a *Toccata* written during the same year, and the original manuscripts for both of these pieces are displayed tonight.

Cupboard Love is a one-act whodunit, written by Dring in the early 1950s with librettist Daniel F Aitken. This was not their only collaboration – they worked together on several projects including *Waiting for ITMA* (1947) in which Dring also acted, and the masque/opera *The Fair Queen of Wu* (1951), both of which were broadcast on BBC TV. She also provided music for Aitken's musical whodunit play for radio: *Somebody's Murdered Uncle!* (1947). *Cupboard Love* was never performed during Dring's lifetime – its first airing was an abridged read-through on 19 December 1983 at St John's Smith Square with Intimate Opera, in a concert arranged by Roger Lord to celebrate Dring's music. However, Lord considered the libretto to be too macabre for printing, so it wasn't published until 2017 (by Classical Vocal Reprints), edited by Wanda Brister, Dring's second biographer.

While morbid, *Cupboard Love* is foremost a comedy; the words and music are both cleverly written. It is worth noting that the character 'He' works in a laboratory so has a degree of scientific and medical knowledge. Throughout the work there are many unusual words which, while not absolutely necessary for understanding the narrative, add further to the comedic effect if known. Irena has therefore taken the liberty of collating a list of jargon, for anyone who wishes to either return to school for the evening or attempt to spot them all in tonight's performance.

Synopsis (don't read if you don't want spoilers!)

She and He are having an affair. They arrive at Her flat for a rendezvous and begin settling down for the evening. Suddenly It comes tumbling out of a cupboard. He examines It. She and He delight in their newfound freedom. He and She discuss how It may have died. He thinks She killed It. She thinks He killed It. Their trust in each other spirals. What neither of them realise is that in fact, It committed suicide and has cleverly framed them both.

Jargon

Intercostals	A muscle situated between the ribs
Pulmonary lobes	Sections of the lung (the right lung has 3 lobes, the left lung has 2)
Myocardium	The muscular tissue of the heart
Auricle and ventricle	Chambers of the heart, the auricles receive blood and the ventricles pump it out to the body
Diastole and systole	The relaxation and contraction of the heart muscle
Corpuscles	Small cells, especially free-floating ones like blood cells
Capillaries	Delicate blood vessels
Haemoglobin	A protein in red blood cells that carries oxygen and give blood its red colour
Rigour mortis	The stiffening of muscles after death
Somatic tissue	The various organs and tissues of the body
Saprophytic	Obtaining food by absorbing dissolved or decayed organic matter
Annelids	Worms with segmented bodies
Foramina	Holes within bone that allow the passage of structures such as nerves and blood vessels
Bellis perennis	The Latin binomial name for the common Daisy
Ad infinitum	Again and again in the same way, forever
Contusion	A bruise
Corpus delicti	Latin for 'body of the crime' - the collection of facts and evidence constituting a crime
Curare	A general term for various plant-derived substances that lead to muscle paralysis
Vertebrates	Animals with a backbone or spinal column, including mammals, birds, reptiles and fish
Arthropod	Invertebrates with a segmented body such as insects, spiders or crustaceans
Clytemnestra	In Greek mythology, the murderous wife of Agamemnon
Chelicerae	The mouth parts of arthropods such as spiders
Lycosids	A family of spiders (Lycosidae) that hunt terrestrially rather than with webs (aka 'wolf spiders')

Irena Radić

Irena is the Constant & Kit Lambert Junior Fellow 2024/25 at the Royal College of Music, where she is in her final year of study with Dina Parakhina on the Artist Diploma programme. A Musicians' Company Young Artist, she enjoys curating programmes that follow a narrative or theme, sharing a diverse range of music with her audiences, from renowned masterworks to lesser-known gems. Irena was a prizewinner at the Bromsgrove International Musicians Competition, was selected as a Help Musicians UK Postgraduate Award Holder and was a Philharmonia MMSF Piano Fellow 2018/19, receiving the John Mortimer Award. Recent highlights include a sell-out recital in Bath featuring Rachmaninov's 10 Preludes op 23, on the magnificent Steinway selected and used by the composer himself in the 1930s for his own performances across the UK. Irena's previous studies at the RCM were generously supported by the Cotes-Burgan Scholarship, the Countess of Munster Musical Trust, the Hilda Martindale Educational Trust, the St Marylebone Educational Foundation, the Tsukanov Family Foundation, the Wolfson Foundation and the Else and Leonard Cross Charitable Trust.

Gigi Casey

Gigi is a 23-year-old soprano from Sussex. She is currently in the first year of her Master's with a scholarship at the Royal College of Music under the tutelage of Dinah Harris. She completed her undergraduate studies at the Royal Northern College of Music, graduating with First Class Honours. In addition to her studies, she won the 2023 Dame Felicity Lott Recital Competition and the 2024 Junior Charles Wood Song Competition. She has performed in children's chorus for multiple Glyndebourne festival productions and in 2019 she was made a Glyndebourne Junior Artist. She is currently an artist at the National Opera Studio Academy for 2025/26.

Ted Day

Ted is an emerging artist in his final year of postgraduate study at the Royal College of Music, where he holds the Douglas and Hilda Simmonds Scholarship. He studies with Tim Evans-Jones and Bryan Evans. His recent performances include Courtier in Hampstead Garden Opera's *La Cenorentola*, Baritone in *Song Queen: A Pidgin Opera*, and a concert of Emily Dickinson's poetry with Dylan Perez. Other roles include Kromow in *The Merry Widow*, Ariodate in *Xeroxes*, Count Almaviva in *Le Nozze di Figaro*, and the titular role of Fanny in the premiere of the chamber opera *Fanny & Stella's Last Day Out*. This Summer, he will make his role debut as Belcore in St Paul's Opera's production of *L'elisir d'amore*.

Alexander Semple

Alexander read music at the University of Cambridge and now studies at the Royal College of Music under Russell Smythe. He has sung roles including Papageno *(Die Zauberflöte)*, Ferryman *(Curlew River)*, Tarquinius *(Rape of Lucretia)*, and has performed in the RCM Opera Scenes as Don Alfonso *(Così fan Tutte)*, Superintendent Bud *(Albert Herring)*, and Steward *(Flight)*, as well as Alidoro *(La Cenerentola)* with Hampstead Garden Opera. This summer he will be singing as a soloist alongside the BBC National Chorus of Wales in Carl Orff's *Carmina Burana*, and will join Green Opera in their production of *Jane Eyre*, directed by Eleanor Burke. Alexander also pursues a career as a choral singer, working with concert choirs such as Tenebrae, Polyphony and Continuum. He is also a James Bowman Young Artist with Vache Baroque and is very gratefully supported as an RCM Scholar by the Linbury Scholarship, the Josephine Baker Trust, the Choir Association of St John's College, Cambridge, and is a recipient of a Thames Philharmonic Choral Scholarship.

Acknowledgements

Many thanks to the RCM Library, Performance & Programming, Studios, Lighting and Facilities teams, without whom this evening would not have been possible. I would also like to thank the Musicians' Company and Dina Parakhina for their ongoing support, as well as Ro Hancock-Child and Wanda Brister for their research into Dring's life and music, their encouragement, and for Ro's donation of Dring's manuscripts to the RCM library.

ORGAN INTERLUDES: PINGPING CHEN
Friday 2 May, 6pm
Amaryllis Fleming Concert Hall

Repertoire to include:
JS Bach Trio Sonata no 3 in D minor BWV 527
JS Bach Fantasia in G minor BWV 542
Reger Benedictus op 59 no 9
Franck Prelude, fugue et variation op 18
Widor Symphony for Organ no 5 in F minor op 42 no 1

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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London

RCM YOUTH BRASS: ANIMAL KINGDOM AND RCM BRASS PRIZE FINAL

Monday 28 April 2025, 6pm
Amaryllis Fleming Concert Hall
Amos Miller conductor
RCM Youth Brass
RCM Prize Winners

RCM YOUTH BRASS: ANIMAL KINGDOM AND RCM BRASS PRIZE FINAL

Monday 28 April 2025, 6pm | Amaryllis Fleming Concert Hall

The RCM welcomes the RCM Youth Brass, a group of talented young players from across London. Following two days of inspiring workshops with the Head of Brass and RCM musicians, these brass players of the future present pieces specially arranged by top trumpeter and RCM alumnus Ryan Linham.

Amos Miller conductor
RCM Youth Brass
RCM Prize Winners

Suppé (arr Ryan Linham) (1819–1895)	Light Cavalry Overture
Hans Zimmer (arr Ryan Linham) (b 1957)	King of Pride Rock from The Lion King
Ryan Linham (b 1991)	Shark Attack
Grieg (arr Ryan Linham) (1843–1907)	The Cowherd's Tune and Grisen (The Pig)
Saint-Saëns (arr Ryan Linham) (1835–1921)	The Elephant from Carnival of the Animals
Tchaikovsky (arr Ryan Linham) (1840–1893)	Dance of the Little Swans from Swan Lake
Iradier (arr Ryan Linham) (1809–1865)	The Dove
Gershwin (arr Ryan Linham) (1898–1937)	Walking the Dog from Shall We Dance
John Powell (arr Ryan Linham) (b 1963)	How to Train Your Dragon

INTERVAL

In the second part of this concert the RCM's finest prizewinning brass players perform music for a magnificent competition final, accompanied by **Oliver Cuttriss** is and adjudicated by **Simon Höfele**. The winner will be announced after the last performance.

Schumann (1810–1856)	Adagio and Allegro op 70 *i* *Adagio* *ii* *Allegro*
F Strauss (1822–1905)	Nocturno op 7

Stefan Grant *horn*

Tamberg (1930– 2010)	Trumpet Concerto op 42 *i* *Andante – Allegro*
Peaslee (1930–2016)	Nightsongs

Imogen Timmins *trumpet*

Rachmaninov (1873–1943)	How Fair This Spot op 21 no 7
Daniel Schnyder (b 1961)	Winter 1941 2
Schumann	Adagio and Allegro op 70 *i* *Adagio* *ii* *Allegro*

Jonny Lovatt *trombone*

Schumann (arr Floyd Cooley)	Fantasiestücke op 73 *i* *Zart und mit Ausdruck*
Anthony Plog (b 1947)	Three Miniatures for Tuba
Gershwin (arr Turrin)	Someone to Watch Over Me

Archie McVicar *tuba*

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X** and **Instagram @RCMLondon**, find us on **Facebook/ royalcollegeofmusic** and subscribe to our **YouTube** channel **@RCMLondon**.

RCMJD

Since its inception the RCM Junior Department has evolved to meet the musical needs of its students and adapted to the changing educational and musical landscape. RCMJD provides a programme designed to prepare students for musical life in the 21st century, aiming to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever changing demands of the profession.

This academic year over £225,000 of bursary support is being accessed by families where there is the most need furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. Around 350 five to18 year olds currently attend RCMJD often travelling to the College from as far afield as the Channel Islands, Germany, Wales, Yorkshire and East Anglia. For more information about RCMJD please visit www.rcm.ac.uk/junior.

RCM Sparks

The RCM's learning and participation programme, RCM Sparks, has been providing inclusive opportunities for young people to engage with music education since 2007. RCM Sparks provides opportunities where it is needed the most, running hundreds of workshops and live music experiences each year. Its focus is on children, young people and families from low income households, underrepresented groups in higher education and children and young people with disabilities. For more information about RCM Sparks please visit www.rcm.ac.uk/sparks.

Simon Höfele

Simon Höfele regularly performs with leading international orchestras including the Royal Concertgebouw Orchestra, Mahler Chamber Orchestra, Deutsche Kammerphilharmonie Bremen, and BBC Symphony Orchestra. Simon is the 2024/25 Artist in Residence of the Jenaer Philharmonie and will make his debut with Tapiola Sinfonietta under Ryan Bancroft. A highlight of the 2023/24 season saw Simon debut with WDR Sinfonieorchester performing the German premiere of Lisa Streich's new trumpet concerto. Simon has worked with conductors such as Jonathan Bloxham, Alpesh Chauhan, Kevin John Edusei, Pietari Inkinen, Vladimir Jurowski, Andrew Manze, Clemens Schuldt, Lorenzo Viotti, Kahchun Wong and many others. A renowned chamber musician, Simon has performed in Wigmore Hall, Tonhalle Zürich and Wiener Konzerthaus, as well as at international festivals. A committed advocate of contemporary music, Simon has had several works written for him, including *Meduse* by Lisa Streich and *ICAROS* by Helena Winkelman. Simon is an exclusive Berlin Classics artist having just released new chamber music by Christian Jost. His 2020 release *Standards* was awarded the OPUS KLASSIK 2020 prize concert recording of the year. Since 2023, Simon has been the host of the WDR3 podcast *KLASSIK CRUSH*, in which he talks with other young artists about music and their lives as musicians. Simon is also involved in cultural politics and founded Kunstverlust (Art Loss), which is committed to the preservation of art and culture. A former BBC New Generation Artist and ECHO Rising Star, Simon teaches as a Visiting Artist at the Royal Birmingham Conservatoire and regularly gives masterclasses throughout Europe.

Trumpet/Cornet
Denny Allsopp
Eleanor Bassett
Ben Levers-ridley
Samuel Martin
Evie Morgan
Oliver Pitts
Kura Stephens

Horn
Charlotte Ambler
Callum James
Roisin Martin
Abigail White

Trombone
Yannick Daly-Trillaud
Rawdon Donovan
Connie Frith
William Kitchen
Chiu Sum Yi

Tuba/Euphonium
Aman Popal
Kabir Vijay Kumar

The RCM would like to thank the following tutors:

Sunny Anderson
Ed Simons
Hannah Spry
Becky Strentz

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www.rcm.ac.uk/support

ORCHESTRAL MASTERWORKS: TANNHÄUSER

Thursday 8 May 2025, 6pm | Amaryllis Fleming Concert Hall

Martyn Brabbins, Leif Tse and Sam Scheer conductors
Megan Glover saxophone
RCM Philharmonic

Wagner Overture from Tannhäuser (Dresden version)
Dubois Concerto for Alto Saxophone and String Orchestra
Holst The Perfect Fool ballet music op 39

Martyn Brabbins, Prince Consort Professor of Conducting, is joined by two RCM conductors in a programme of orchestral music depicting two very different stories: Wagner's opera Tannhäuser and The Perfect Fool ballet music by RCM alumnus Gustav Holst.

Heard here in its earlier 'Dresden' version, the overture to Wagner's Tannhäuser conjures up the opera's themes of sacred and earthly love, as well as love's redemptive power. In total contrast, the introductory ballet music to The Perfect Fool features dances invoking earth, water and fire. These works frame the virtuosic Alto Saxophone Concerto by Dubois, performed by RCM Concerto Competition winner Megan Glover – a rare opportunity to hear the saxophone take centre stage in a classical work.

Tickets: £10, £8; £5 under 35
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 29 April, 1.05pm

Carne Room

Welcome to the Royal College of Music

Biber (1644–1704)	Mystery (Rosary) Sonata no 16: Passacaglia in G minor	10'
Zhi Hsuan Lim violin		
Ginastera (1916–1983)	Danzas Aregntinas *i* *Danza del viejo boyero* *ii* *Danza de la moza donosa* *iii* *Danza del gaucho matrero*	9'
Knox Oakey piano		
Chopin (1810–1849)	Barcarolle in F sharp major op 60	10'
Ho Ming So piano		
Szymanowski (1882–1937)	Violin Sonata in D minor op 9 *i* *Allegro moderato* *ii* *Andantino tranquillo e dolce* *iii* *Allegro molto, quasi presto*	22'
Kenza Stamselberg violin **Kumi Matsuo** piano		

Upcoming Events

ORGAN INTERLUDES: PINGPING CHEN
Friday 2 May, 6pm
Amaryllis Fleming Concert Hall

Repertoire to include:
JS Bach Trio Sonata no 3 in D minor BWV 527
JS Bach Fantasia in G minor BWV 542
Reger Benedictus op 59 no 9
Franck Prelude, fugue et variation op 18
Widor Symphony for Organ no 5 in F minor op 42 no 1

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ROYAL COLLEGE OF MUSIC London

FUTURE PERFECT
Wednesday 30 April 2025, 6pm Performance Hall

Hear the composers of the future as they reveal their newest creations, collaborating with RCM musicians to push the boundaries of modern performance. Over the course of the year, RCM musicians and composers work together to create innovative new music.

In an inspiring process, they explore diverse techniques to strengthen their skills in the performance of contemporary repertoire. This concert showcases the fruits of their labour with world premieres of stunning solo and chamber pieces.

Pierre Catherine-Bouffet From Ground to Nebula

Jose Teixeira *bass trombone* Gosia Kepa *percussion and electronics*

James Madrilejo crow / night / weep, grieve

Zhen Liu *bass/baritone* Isabel Xu *soprano* Yilin Liu *piano*

Leif Haley Tile Rotations for Solo Guitar

Cameron Murray *guitar*

Sean Whytock Canto I (Scenes from Dante's Inferno)

Sean Whytock *piano* Adam Clayton *tenor and electronics*

Deniz Dortok Queendom of Dolls

Deniz Dortok *fretless bass* Mira Steenbrugge *violin and electronics*

Tom Bradbury Utterations

Jessica Bull Anderson *trombone* Cameron Murray *guitar*

Liberty Richardson London

Francis Bamford *counter-tenor and electronics*

Jamie Smith Migration for Alto Sax and Bass Trombone

Megan Glover *saxophone* Jose Teixeira *bass trombone*

Barbod Yekdaneh Mutation

Ruka Ogihara *piano*

Molly Arnuk Be Always

Astrid Monten *soprano and electronics*

Lucy Freia Kahyani: Kuntilanak

Megan Glover *saxophone* Ruka Ogihara *piano*

Thomas Shorthouse The Vanishing Point

Mira Steenbrugge *violin* Jessica Bull Anderson *trombone* Isabel Xu *soprano and electronics*

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Programme details correct at time of going to print.

ROYAL
COLLEGE
OF MUSIC
London

COMPOSITION FOR SCREEN SHOWCASE

Thursday 1 May 2025, 7.30pm | Britten Theatre

COMPOSITION FOR SCREEN SHOWCASE

Thursday 1 May 2025, 7.30pm | Britten Theatre

Welcome to the RCM. Composition for Screen alumni are working throughout the film industry in both Hollywood and the UK, and hold numerous accolades including BAFTA, Grammy, Golden Globe and Academy awards. This evening hear music by current RCM composers as it's meant to be experienced – performed to new films by young producers, projected above the orchestra in the Britten Theatre.

Please note this event features lighting effects, and mature themes; parental discretion is advised for children.

Preceding the showcase, there will be a Q&A with Dimitri Scarlato (RCM) and Dario Marianelli (film composer).

Giuseppe Stillitano, **Yi-Chuan Chen**, **Ray Lin,**
Pierre Catherine-Buffet and **Chris Marshall** conductors

Stephen Bradley	Guardian
Chelsea Huang	Wukong Sun
Auriane Richard Pre-recorded ensemble	The Little Prince
Yutong Jia	The Garden of Words
Sean Whytock	Belgravia: The Next Chapter
Yi Zeng Pre-recorded ensemble	Guizhen Zhao vs Zizao Xiao
Pierre Catherine-Buffet	Cousu Main
Yaor Jacob	Royal Wedding

INTERVAL

Ray Lin	Sweep
Liberty O'Neill Pre-recorded ensemble	The Leader
Harper Sun	Love Verse in Lucid Dream
Chris Marshall	Globosome
Johanna Burnheart	The Teachers' Lounge
Yiti Wu	Spring
Robert Ijserinkhuijsen	The Adventures of Prince Achmed
Simon Pearson	Crush

Violin I
Josh Jia
Tiantong Wu
Emily Ames

Violin II
Macie Wallis
Amy-Jo Gilbert
Ayana Jaycox

Viola
Joseph Berry
Izzy Nettle

Cello
Lily Dai
Aline Christ

Double bass
Sam Lee

Flute
Leah Hallinon

Oboe
Jane Sullivan

Clarinet
Anna Lepki

Bassoon
Yihang Hu

Saxophone
Emilija Auskalnyte

Horn
Josh Pizzoferro

Trumpet
Alex Gray

Trombone
Max Pritchard

Percussion
Tim Dobinson

Harp
Milly Chan

Piano
Stephen Bradley
Johanna Henschel

Personnel correct at the time of going to print.

Italics denote section principals.

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ORCHESTRAL MASTERWORKS: TANNHÄUSER
Thursday 8 May 2025, 6pm | Amaryllis Fleming Concert Hall

Martyn Brabbins, Leif Tse and Sam Scheer conductors
Megan Glover saxophone
RCM Philharmonic

Wagner Overture from Tannhäuser (Dresden version)
Dubois Concerto for Alto Saxophone and String Orchestra
Holst The Perfect Fool ballet music op 39

Martyn Brabbins, Prince Consort Professor of Conducting, is joined by two RCM conductors in a programme of orchestral music depicting two very different stories: Wagner's opera Tannhäuser and The Perfect Fool ballet music by RCM alumnus Gustav Holst.

Heard here in its earlier 'Dresden' version, the overture to Wagner's Tannhäuser conjures up the opera's themes of sacred and earthly love, as well as love's redemptive power. In total contrast, the introductory ballet music to The Perfect Fool features dances invoking earth, water and fire. These works frame the virtuosic Alto Saxophone Concerto by Dubois, performed by RCM Concerto Competition winner Megan Glover – a rare opportunity to hear the saxophone take centre stage in a classical work.

Tickets: £10, £8; £5 under 35
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL COLLEGE OF MUSIC London

FUTURE PERFECT
Thursday 1 May 2025, 6pm, Performance Hall

Hear the composers of the future as they reveal their newest creations, collaborating with RCM musicians to push the boundaries of modern performance. Over the course of the year, RCM musicians and composers work together to create innovative new music.

In an inspiring process, they explore diverse techniques to strengthen their skills in the performance of contemporary repertoire. This concert showcases the fruits of their labour with world premieres of stunning solo and chamber pieces.

Josh Mitchell-Rayner How to Work With the Machines

Josh Mitchell-Rayner *piano* Latchen Kinghorn-Perry *clarinet* Gosia Kepa *marimba*

Sean Whytock Canto II (Scenes from Dante's Inferno)

Sean Whytock *piano* Sian Sulke *mezzo soprano* Francis Bamford *counter tenor and electronics*

Sijia Zhang Universe, Earth and Human

Latchen Kinghorn-Perry *clarinet* Louis-Victor Bak *piano*

Herman Stolpe Sand/Delicate/Mirrors/The Biggest, Most Grotesque, Rock in the Universe

Sharon Zhou *violin and electronics*

Gwydion Rhys Lied

Gwydion Rhys *piano* Alexandra Francis *soprano*

Ryan Collis Game for Oboe, Trumpet and Violin

Alex Franklin *oboe* Nellie Whittam *violin* Ucheena Cohen-Shah *trumpet*

Deniz Dortok crathis of the burning tresses

Alexandra Francis *soprano* Natalka Pasicznyk *soprano* Sian Sulke *mezzo soprano*

Lukas Hövelmann-Köper Rêve d'hiver

Louis-Victor Bak *piano*

Kymari Stocks Samadhi

Astrid Monten *soprano* Ucheena Cohen-Shah *trumpet*

Leif Haley Κορ[η]ινθιακός

Samuel Finch *flute* Cecilia Keiffer *harpsichord* Natalka Pasicznyk *soprano*

Connie Harris Sweet Cream Ice Cream

Adam Clayton *tenor* Zhen Liu *bass/baritone and electronics*

Ben Araujo My Garden is Full of Shards

Astrid Montén *soprano and electronics*

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ROYAL
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OF MUSIC
London

ORGAN INTERLUDES: PINGPING CHEN

Friday 2 May, 6pm

Amaryllis Fleming Concert Hall

ORGAN INTERLUDES: PINGPING CHEN

Friday 2 May, 6pm, Amaryllis Fleming Concert Hall

Welcome to the Royal College of Music

JS Bach (1685–1750)	Trio Sonata no 3 in D minor BWV 527		17'
	i	*Andante*	
	ii	*Adagio e dolce*	
	iii	*Vivace*	
JS Bach	Fantasia in G minor BWV 542		5'
Reger (1873–1916)	Benedictus op 59 no 9		6'
Franck (1822–1890)	Prelude, fugue et variation op 18		12'
Widor (1844–1937)	Symphony for Organ no 5 in F minor op 42 no 1		11'
	i	*Allegro vivace*	

Pingping Chen organ

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Pingping Chen

Pingping Chen is currently in her first year of her postgraduate degree studying organ performance, supported by the John Birch Scholarship. Her musical journey began with a deep appreciation for classical music from an early age, leading her to specialise in organ repertoire and performance.

At the RCM, Pingping has been fortunate to study under distinguished professors including Charles Andrews, David Graham and Martin Schmeding. Under their tutelage she has refined her technique and broadened her musical understanding.

As a performer, Pingping is passionate about creating meaningful connections with audiences and exploring the emotional depth of the instrument. Looking ahead, she aims to expand her performance repertoire beyond traditional classical works, embracing a wider range of styles to become a more versatile and expressive artist.

RCM CHAMBER MUSIC: LUNCHTIME CONCERT
Tuesday 6 May, 1.05pm
Performance Studio

Repertoire to include:
Boccherini Cello Sonata in C minor
Rodion Shchedrin 2 Polyphonic Pieces
R Murray Schafer Trio for Flute, Viola and Harp
Mozart Piano Sonata in B flat major K 333

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of over £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk

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ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 6 May, 1.05pm

Performance Studio

Welcome to the Royal College of Music

Boccherini (1743–1805)	Cello Sonata in C minor G 2 *i* *Allegro* *ii* *Largo* *Iii* *Allegretto*	9'
Carys Underwood cello **Layla Ballard** cello		
Rodion Shchedrin (b 1932)	2 Polyphonic Pieces	7'
Lin Deng piano		
Debussy (1862–1918)	Sonata for flute viola and harp *i* *Pastorale* *ii* *Interlude* *iii* *Finale*	15'
Hexin Zhang flute **Leo Lam** viola **Ian Lim** harp		
Mozart (1756–1791)	Piano Sonata in B flat major K 333 *i* *Allegro*	6'
Max Hui piano		
Brahms (1833–1897)	Two song transcriptions op 105 *i Immer leiser wird mein Schlummer* *ii Wie melodien zieht es mir leise durch den sinn*	8'
Dvořák (1841–1904)	From the Bohemian Forest op 68 *v* *Silent Woods*	5'
Yoel Rubin cello **Apolline Khou** piano		

CARNE ROOM ELEVENSES: QUINTESSENTIAL WINDS
Thursday 8 May, 11am
The Carne Room

Repertoire to include:
Nielsen Wind Quintet op 43
Hindemith Kleine Kammermusik op 24 no 2

Tickets: £5
Ticket prices include a complimentary hot drink in the RCM Café
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL COLLEGE OF MUSIC London

RCM OPEN DAY LUNCHTIME CONCERT

Wednesday 7 May, 1.05pm

Amaryllis Fleming Concert Hall

Welcome to the Royal College of Music

Owen Clayton Condon (b 1978) — Fractalia — 5'

PERC'M
Stan Talman marimba and drums **Kian Hsu** marimba and drums
Matthew Kosciecha marimba and drums **Hoi Yin Ng** marimba and drums

Beethoven (1770–1827) — Wind Octet in E flat major op 103 — 8'
i *Allegro*

Ashton Ensemble
Mateus Souza oboe **Hannah Seymour** oboe **Emily Crook** clarinet **Hannah Shimwell** clarinet
Amelia Lawson horn **Jack Bradley-Buxton** horn **Jamie King** bassoon **Paddy Kearney** bassoon

Brandt (1869–1923) — Concert Piece no 2 op 12 — 8'

Imogen Timmins trumpet **Oliver Cuttriss** piano

Castello (1602–1631) — Sonata Terza — 5'

Giovanni Melchiori baroque violin **Alma Balazs** baroque violin
Theo Tinkler baroque cello **Hope Cramsie** theorbo **Ceci Keiffer** harpsichord

Busoni (1866–1924) — Elegy no 4 'Turandots Frauengemach' — 4'

Misha Kaploukhii piano

Mozart (1756–1791) — Der Schauspieldirektor (excerpt) — 6'

Xingtian Ge soprano **Ariana Ricci** soprano **Francis Melville** tenor **Christina Lawrie** piano

Boccherini (1743–1805) — Guitar Quintet no 4 in D major — 6'
iv *Fandango*

Arie Dakesian guitar **Leyth Elmani** violin **Charlie Howells** viola
Polina Sharafyan violin **Aurelien Pinchon** cello

CARNE ROOM ELEVENSES: QUINTESSENTIAL WINDS
Thursday 8 May, 11am
The Carne Room

Repertoire to include:
Nielsen Wind Quintet op 43
Hindemith Kleine Kammermusik op 24 no 2

Tickets: £5
Tickets include a complimentary hot drink from the RCM Café
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ROYAL COLLEGE OF MUSIC London

CARNE ROOM ELEVENSES: QUINTESSENTIAL WINDS

Thursday 8 May, 11am

The Carne Room

Welcome to the Royal College of Music

Ticketholders for today's concert are entitled to a complimentary hot drink in the RCM Café

Nielsen (1865–1931)	Wind Quintet op 43 *i* *Allegro ben moderato* *ii* *Menuet* *iii* *Praeludium – Theme with Variations*	25'
Valerie Coleman (b 1970)	Umoja	3'
Hindemith (1895–1963)	Kleine Kammermusik op 24 no 2 *i* *Lustig. Mäßig schnell Viertel* *ii* *Walzer. Durchweg sehr leise* *iii* *Ruhig und einfach* *iv* *Schnelle Viertel* *v* *Ser lebhaft*	15'
Valerie Coleman	Red Clay and Mississippi Delta	6'

Quintessential Winds
Esihle Mthethwa flute
Lou Grüne-Yanoff oboe
Reynold Yang clarinet
Oli Pitman horn
Liam Slabbert bassoon

Upcoming Events

CHAMBER SPOTLIGHT
Wednesday 14 May, 6pm
Performance Hall

The timeless, intimate – and often raucous – world of folk music comes to the Royal College of Music via arrangements of traditional folksong alongside music inspired by this distinctive style.

Repertoire to include:
Trad (arr Danish String Quartet) Folksongs
Dvořák Piano Quintet no 2 in A major op 81 B 155

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL
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ORCHESTRAL MASTERWORKS: TANNHÄUSER

Thursday 8 May 2025, 6pm
Amaryllis Fleming Concert Hall
Martyn Brabbins, Leif Tse and Sam Scheer conductors
Megan Glover saxophone
RCM Philharmonic

ORCHESTRAL MASTERWORKS: TANNHÄUSER
Thursday 8 May 2025, 6pm | Amaryllis Fleming Concert Hall

Leif Tse, **Martyn Brabbins** and **Sam Scheer** conductors
Megan Glover saxophone
RCM Philharmonic

Wagner (1813–1883)	Overture from Tannhäuser (Dresden version)
Dubois (1930–1995)	Concerto for Alto Saxophone and String Orchestra *i Lento, Cadenza e Allegro* *ii Sarabande* *iii Rondo*
Holst (1874–1934)	The Perfect Fool ballet music op 39 *i Andante (invocation)* *ii Dance of Spirits of Earth (Moderato – Andante)* *iii Dance of Spirits of Water (Allegro)* *iv Dance of Spirits of Fire (Allegro moderato – Andante)*

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X** and **Instagram @RCMLondon**, find us on **Facebook/royalcollegeofmusic** and subscribe to our **YouTube** channel **@RCMLondon**.

The Royal College of Music's Orchestral Masterworks series provides students with the opportunity to experience the central orchestral works of the repertoire over a four-year period. In three-day intensive rehearsal periods, young musicians are prepared for the professional world of music in performing these popular works.

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of music from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors include Wayne Marshall, Martyn Brabbins, Jac van Steen, Joana Carneiro and Chloé van Soeterstède. Preparations for concerts include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

Today, Martyn Brabbins, Prince Consort Professor of Conducting, is joined by two RCM conductors in a programme of orchestral music depicting two very different stories: Wagner's opera *Tannhäuser* and *The Perfect Fool* ballet music by RCM alumnus Gustav Holst. Alongside this, RCM Concerto Competition winner Megan Glover performs Dubois' virtuosic Alto Saxophone Concerto.

In the early 1840s, amid political and economic upheaval in Germany, Wagner began composing *Tannhäuser*, a three-act opera inspired by Medieval German legends featuring real historical figures. The opera's protagonist, Tannhäuser, is a legendary German Minnesänger captivated by the goddess Venus. The opera also recounts the tale of the Wartburg singing contest and the story of St Elizabeth, woven into Tannhäuser's fate. Heard here in its earlier 'Dresden' version, the overture evokes the opera's exploration of sacred and earthly love, along with the transformative power of love.

Megan Glover follows with the virtuosic Alto Saxophone Concerto by Dubois. French composer and student of Darius Milhaud, Pierre-Max Dubois was a well respected composer who carried forward the creative legacy of Les Six of which Milhaud was a member. He was awarded the prestigious Prix de Rome in 1955. Dubois' music reflects Milhaud's influence and is characterised by light-heartedness and unique harmonic and melodic qualities. A significant portion of his works are composed for woodwind instruments. The saxophone part in this concerto is technically demanding and requires considerable endurance from the performer.

To conclude, the orchestra performs the introductory ballet music to *The Perfect Fool*. This one act comic opera in was composed over the period of 1918 to 1922. It revolves around a wizard who, through a series of orchestrated dances, summons the spirits of air, fire, and water. The introductory ballet music is much more often performed separately as a suite.

Leif Tse

Leif Tse was a semi-finalist of the second International Conducting Competition Rotterdam. He has conducted the Oradea Philharmonic, Lithuanian State and the Hungarian National Szeged Symphony orchestras. Upcoming engagements include Assistant Conductor and Chorus Master of New Sussex Opera's UK premiere of Saint-Saëns' *Le timbre d'argent*. Leif has a special affinity with opera having trained as a baritone at the Guildhall School of Music and Drama. He premiered Gonçalves' *The Acts of Brízida Vaz* at the Tête-à-Tête Festival 2024, conducted Hand Made Opera's 2023 Double Bill: Chabrier's *Une éducation manquée* and Sullivan's *Cox and Box*, and was assistant on Mozart's *Così fan tutte* at the Vienna Opera Festival 2022. As part of the LEAD! Foundation Academy at the Fiskars Summer Festival 2024, Leif was mentored by Jukka- Pekka Saraste, Esa-Pekka Salonen and Eva Ollikainen. He is currently pursuing a Master of Performance in Orchestral Conducting as a Christopher Hogwood Scholar at the Royal College of Music, where he has assisted Sir Antonio Pappano, Vasily Petrenko and Martyn Brabbins.

Martyn Brabbins

Martyn Brabbins was recently appointed Chief Conductor of the Malmo Symphony and of the Symphony Orchestra of India, both starting in the 2025/26 season. He was Music Director of the English National Opera from 2016–2023.

An inspirational force in British music, Brabbins guests with top international orchestras such as the Royal Concertgebouw, San Francisco Symphony, DSO Berlin and Tokyo Metropolitan Symphony, as well as the Philharmonia, BBC Symphony and most of the other leading UK orchestras. He is a popular figure at the BBC Proms, who in 2019 commissioned 14 composers to write a birthday tribute to him. Known for his advocacy of British composers, he has conducted hundreds of world premieres across the globe. He has recorded nearly 150 CDs to date, including prize-winning discs of operas by Korngold, Birtwistle and Harvey. Brabbins has had a busy opera career since his early days at the Kirov and more recently at La Scala, the Bayerische Staatsoper, and regularly in Lyon, Amsterdam, Frankfurt and Antwerp.

He was Associate Principal Conductor of the BBC Scottish Symphony Orchestra 1994–2005, Principal Guest Conductor of the Royal Flemish Philharmonic 2009–2015, Chief Conductor of the Nagoya Philharmonic 2012–2016, and Artistic Director of the Cheltenham International Festival of Music 2005–2007. He is Prince Consort Professor of Conducting at the Royal College of Music, Visiting Professor at the Royal Scottish Conservatoire and Artistic Advisor to the Huddersfield Choral Society, and has for many years supported amateur music-making at the highest level in the UK. In 2023 he received the RPS Conductor Award for his 'colossal' contribution to British musical life.

Sam Scheer

Sam Scheer is currently in his final year as a postgraduate conductor at the Royal College of Music where he has a scholarship to study with Toby Purser, Peter Stark and Howard Williams. Whilst at the RCM Sam has taken part in masterclasses with Sir Andrew Davis, Martyn Brabbins, Vasily Petrenko and Sakari Oramo as well as having conducted both the RCM Symphony and Philharmonic orchestras. Further highlights include having been Assistant Conductor for Sir Antonio Pappano and Jac Van Steen at the Royal Festival Hall. Recent highlights include making a debut in Romania with the Orchestra Oleg Danovski, performing with Croydon Youth Orchestra and Chinike Orchestra in their annual 'Inspiration Concert' and working with both the Central and Regiment Bands of the Royal Air Force.

Megan Glover

Megan Glover is originally from Manchester where she attended the Junior Royal Northern College of Music, continuing her saxophone studies at the Royal Welsh College of Music with Gerard McChrystal. In 2022, Megan made her concerto debut with RWCMD Symphony Orchestra at St David's Hall, performing Tomasi's Saxophone Concerto and made her orchestral debut with BBC NOW in the same year. Other highlights include performing Milhauds' *Scaramouche* with Brecknock Sinfonia and featuring as one of Music in Country Churches 2023 artists, alongside esteemed accompanist Catherine Milledge. Since starting her master's at the RCM, Megan has been involved in some incredible musical projects including playing with Ensemble 360 at Wigmore Hall. Megan is studying with Kyle Horch and Martin Robertson and is very grateful for support from the Ramona and Trevor Swale Scholarship fund. Megan's studies are also backed by the Charlotte Fraser Foundation, Help Musicians Postgraduate Award, the Drake Calleja Trust, the Countess of Munster Musical Trust and the Sir James Caird Travelling Scholarships Trust.

Violin I
Karen Matoba
Betania Johnny
Maria Noskova
Sophie Jobanputra
Maria Panczyk
Ankits Tripathi
Shlomo Levy
Zoe Hirst
Antigone Hourt
Chris Sanderson
Xixuan Zhang
Marélie Chomarat
Tiantong Wu
Sofiia Holovchuk

Violin II
Kelvin Ng
Wai Ying Law
Emma Demetriades
Mariia Liaskovets
Pendo Masote
Emily Ames
Emily St Clair
Daryna Voliarchuk
Kim Mai Hua
Elizabeth Hur
Adam Skelton
Ella Hodgson-Laws

Viola
Scott Storey
Karis Lee
Ziyu Zhou
Manuel Camara
Theadora Griffiths
Xiaohan Gao
Jamie Jones
Wyatt Li
Juliet Park
Haotian Yuan

Cello
Philip Heide
Alina Maries-Reim
Carlos Villa Contreras
Alexander Boyd-Benc
Kesara Bunayamongkol
Hairu Wang
Fei Pu

Double Bass
Nathan Perry
Aiyana Rennie
Mafalda Ribeiro
Inês Araújo
Lucia Polo Moreno
Ruohua Li

Flute
Sara Bolstad
Theodora Kopecka
Viviane Ghiglino (pic)

Oboe
Cherry Kwan
Thea Phillips-Kayes
Lizzy Russell (cor)

Clarinet
Ricky Ng
Dina-Rosa Biggs
Frank Barr (bass)

Bassoon
Janice Chui
Liam Slabbert
Joe Lyndley (contra)

Horn
Tom Hutchison
Henry Hui
Oscar Horan
Lucas Boardman
Hannah Spry

Trumpet
Eoin O'Gorman
Nina Noble
Ucheena Cohen-Shah
Olivia Wild

Trombone
Jonathan Stevens
Bertie Beaman
Edward Simons
Asa Riley (bass)

Tuba
Adam Zadi

Timpani
Juho Hwang

Percussion
Hoi Yin Ng
Mariella Bromfield
Sophie Stevenson
Tingjun Zhu

Celeste
Zekun Ji

Harp
Olivia Yao

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following orchestral coaches:

Gabrielle Lester (strings)
Marie Lloyd (woodwind)
Christian Barraclough (brass)
Toby Purser (tutti orchestra)

NEW PERSPECTIVES: LIVING TOYS
Tuesday 13 May 2025, 6pm | Amaryllis Fleming Concert Hall

Timothy Lines director
New Perspectives

Simon Holt Lilith
Simon Holt Brief Candles
Roxanna Panufnik Hora Bessarabia
Brett Dean Demons
Thomas Adès Living Toys

New Perspectives, the Royal College of Music's flagship new music ensemble, performs an eclectic programme of works.

The concert features Thomas Adès' virtuosic early work portraying a child's dream-adventures and RCM composition professor Simon Holt's menacing depiction of the serpent Lilith.

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

For the benefit of musicians and audience members, please turn off your mobile phone.

Filming, recording and photography are not permitted without prior written permission.

The RCM films many events and by attending you consent to any photography or recording. See **www.rcm.ac.uk/recordingpolicy** for our Public Recording Policy.

Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your cooperation.

Programme details correct at time of going to print.

ROYAL COLLEGE OF MUSIC London

MUSIC IN THE MUSEUM: HISTORICAL PERFORMANCE

Friday 9 May, 12.30pm

Museum Gallery

Welcome to the Royal College of Music

Schmelzer (1623–1680)	Unarum Fidium, Sonata Quarta *i* *Tranquillo* *ii* *Sarabande* *iii* *Gigue* *iv* *Adagio* *v* *Allegro* *vi* *Presto*	8'

Yichun Mao historical violin
Theo Tinkler historical cello
Ceci Keiffer harpsichord

Scarlatti (1660–1725)	Sonatas for Solo Harpsichord *K123 in C major, Cantabile* *K175 in A minor, Allegro*	13'

Ceci Keiffer harpsichord

JS Bach (1685–1750)	Partita no 2 in D minor, BWV 1004 *iii* *Sarabande* *iv* *Gigue*	9'
Brade (1560–1630)	Choral for Violin and Basso Continuo	6'
Biber (1644–1704)	Sonata no 3 in F major for Violin and Continuo	12'

Sara Matovic historical violin
Predrag Gosta harpsichord

Upcoming Events

CHAMBER SPOTLIGHT
Wednesday 14 May, 6pm
Performance Hall

The timeless, intimate – and often raucous – world of folk music comes to the Royal College of Music via arrangements of traditional folksong alongside music inspired by this distinctive style.

Repertoire to include:
Trad (arr Danish String Quartet) Folksongs
Dvořák Piano Quintet no 2 in A major op 81 B 155

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of over £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.

STAY UP TO DATE

You can follow the RCM on **X, bsky.social** and **Instagram @RCMLondon**, find us on **Facebook** at **royalcollegeofmusic**, and subscribe to our **YouTube** channel **@RCMLondon**

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Programme details correct at time of going to print.

ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 9 May, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Fauré (1845–1924)	Nocturne no 13 op 119	9'
Edwin Yeung piano		
C Schumann (1819–1896)	Piano Trio in G op 17 *ii* *Scherzo, tempo di minuetto* *iii* *Andante*	10'
Yu-Wei Huang violin **Yubeen Jung** cello **Yuka Todai** piano		
Chopin (1810–1849)	Scherzo no 4 op 54	13'
Sofia Berdnik piano		
Dvořák (1841–1904)	Sonata for Violin and Piano in F major op 57 (B106) *i* *Allegro ma non troppo* *ii* *Poco sostenuto* *iii* *Allegro molto*	24'
Wei Zhang violin **Yifan Ma** piano		

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ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of over £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk

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ROYAL
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London

Junior Department
Baroque Ensembles Concert

Saturday 10 May 2025, 5.30pm
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at* www.rcm.ac.uk. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Quantz	Trio Sonata in C major *i Affetuoso ii Alla breve* Florence Knibbs *flute* Katherine Baker *violin* Rebekah Tate *bassoon* Arjuna Kim *harpsichord*	*5.5'*
Williams	Trio Sonata in C major *i Allegro ii Vivace iii Grave iv Allegro* Clare Jennings & Danny Kay *recorders* Kitty Ajaz *'cello* Sapphire Ng *harpsichord*	*5'*
Sammartini	Sonata 10 in F major *ii Adagio iii Allegro* Alisa D'Alesio & Vivian Nash *flute* Florence Clarke *bassoon* Deedeh Rouhani *harpsichord*	*5'*
CPE Bach	Trio Sonata in G minor *ii Adagio iii Allegro* Polly Casey & Mia Vojic *recorders* Caspian Lee *cello* Dominic Detre *harpsichord*	*5.5'*

Loeillet

Trio Sonata in F op1 no1
i Grave ii Allegro 5'

Clemmie Luck *recorder* Kiera Asad *violin*
Jenna Hunt *bassoon* Jerry Cui *harpsichord*

JS Bach

Trio Sonata in G major BWV 1038
i Largo iii Adagio iv Presto 6'

Charlie Zha *flute* Eliza De Silva *violin*
Mehdi Uwahemu *bassoon* Christien Hiemstra *harpsichord*

Leclair

Deuxième récréation de musique op8
Ouverture - Gravement, Légèrement 5'

Caitlin Reynolds & Catherine Bennett *violin*
Aglaïa Carvalho-Dubost *cello* Edward Stancombe *harpsichord*

Rokyta

Balkanology (2011) 6.30'

Polly Casey, Saskia Carter, Clemmie Luck & Mia Vojic *recorder*

With special thanks to all our wonderful Baroque Ensemble tutors
for their invaluable assistance in preparing their students for today's concert:

Rebecca Austen-Brown, Jane Chapman, Samuel Ng

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Tim McNiven *Administrative Coordinator*
John Mitchell *Performance Manager*

ROYAL COLLEGE OF MUSIC
London

ROYAL COLLEGE OF MUSIC

FESTIVAL OF PERCUSSION

SUNDAY 11 MAY 2025

JUMP TO

WHAT'S ON

PERFORMERS

WHAT'S ON

A variety of family friendly events are running throughout the day. Look out for the *ff* symbol for workshops and concerts suitable for all ages.

Please note that there is limited capacity for many of these events, including the family workshops, and entry will be on a first-come, first-served basis.

Our café, The Carolean, will be serving refreshments from 8.30am–5pm. The Britten Theatre Bar will be open from 4.45–8pm.

ff INTERACTIVE ZONE

Performance Simulator

10.30am–12pm, 1.30–2pm, 3.30–4pm | PERFORMANCE STUDIO

Play the drums in our one-of-a kind Simulator that can look and sound like a tiny room or a giant stage.

Virtual Glasses

11am–5.30pm | COTES-BURGAN ATRIUM

Drop in and try our virtual glasses – see everything from a drummer's perspective! Age 13+.

ff Family friendly

Drum Kit Lessons with Matt French

FROM 12pm | PERFORMANCE STUDIO

RCM alumnus and Junior Department drum kit teacher Matt French leads a series of one-to-one drum kit lessons. Spaces will be allocated on a first-come, first-served basis.

12–12.20pm & 12.20–12.40pm
Intermediate (Grade 3–6)

12.40–1pm & 1–1.20pm
Advanced (Grade 7+)

ff 2–2.20pm & 2.20–2.40pm
Beginner (Grade 0–2)

2.40–3pm & 3–3.20pm
Intermediate (Grade 3–6)

ff 4–4.20pm & 4.20–4.40pm
Beginner (Grade 0–2)

4.40–5pm & 5–5.20pm
Advanced (Grade 7+)

ff RCM SPARKS

11am–1pm (Registration from 10.45am)
VARIOUS LOCATIONS | AGES 4+

Try out tuned percussion, samba and Stomp-style body percussion, explore the gamelan and attend an inspiring lunchtime concert!

ff Family friendly

ff JUNIOR ENSEMBLES SHOWCASE

11am

AMARYLLIS FLEMING CONCERT HALL

Talented young percussionists from local schools unite to perform varied works for different combinations of instruments.

CALUM HUGGAN: *STEVENS AND ME!*

11.15am

PERFORMANCE HALL

Join Calum Huggan for a marimba session exploring the evolution of four-mallet grips, including Stevens. Unlock the instrument's full spectrum of sound and colour – perfect for percussionists and curious creatives alike!

LPO TIMPANI AND PERCUSSION SECTION PLAY RACHMANINOV

12.30pm

BRITTEN THEATRE

Hear how the timpani and percussion sections of the London Philharmonic Orchestra approach the percussion parts of Rachmaninov's *Symphonic Dances*.

ff Family friendly

ff LUNCHTIME CONCERT: GOING FOR GOLD

1.30pm
AMARYLLIS FLEMING CONCERT HALL

Ever been to a gig with roller skating, synchronised swimming, rowing, archery and weightlifting? Thought not! Now's your chance to see if the RCM Wind Orchestra conducted by Stone Tung and the Royal Marine Drum Corps have got what it takes.

JAS KAYSER: MUSIC, MINDSET AND MASTERY

1.30pm
PERFORMANCE HALL

Join Jas Kayser as she shares insights into building a versatile drumming career — from landing pop-rock mainstream gigs with Jorja Smith and Lenny Kravitz to balancing her own artistry. Expect technical tips, mindset advice and real-world guidance on thriving professionally, personally and creatively in today's music industry.

ff PERCWORKS: DRUMLINE WORKSHOP

2.45pm
AMARYLLIS FLEMING CONCERT HALL

Try your hand at marching percussion with Kizzy Brooks and Will Edwards. With grooves, tricks and lots of fun, this session is suitable for children of all ages and abilities!

ff Family friendly

JONNY MANSFIELD: A RHYTHMIC GUIDE TO IMPROVISATION ON TUNED PERCUSSION

3pm

PERFORMANCE HALL

This session explores how familiar rhythmic language can guide improvisation on tuned percussion, focusing on groove over theory. Later, Jonny will perform with Will Sach (bass) and Luke McCarthy (drums). The trio recorded *Quartet! Live at Pizza Express* last year with pianist Will Barry.

IN CONVERSATION & DRUM CLINIC WITH GREGORY HUTCHINSON

3.15pm

BRITTEN THEATRE

Gregory Hutchinson talks to Ralph Salmins before sharing his expertise in our Drum Clinic.

FILM SESSION WITH WILL FRY: *MUFASA: THE LION KING*

4.30pm

PERFORMANCE HALL

Join Will Fry for an interactive session exploring the instrumentation, playing techniques and collaboration involved in the percussion recording of *Mufasa: The Lion King*. The soundtrack includes sessions from Abbey Road, Angel and Air Studios, with contributions from many specialist percussionists.

JONNY MANSFIELD JAZZ TRIO

5.30pm

BRITTEN THEATRE FOYER

Grab a drink and enjoy today's performance from the Jonny Mansfield Trio:
Jonny Mansfield (vibraphone), Will Sach (bass) and Luke McCarthy (drums).

RCM JAZZ ORCHESTRA AND GREGORY HUTCHINSON

7.15pm

BRITTEN THEATRE

For our grand finale, RCM Jazz Professor Mark Armstrong leads the RCM Jazz Orchestra and special guest Gregory Hutchinson through a stunning selection of pieces.

Supported by The Victor Ford Swale Jazz Fund

Please note, this performance will run for approximately 90 minutes with no interval.

PERFORMERS

GREGORY HUTCHINSON

Drummer Gregory Hutchinson is one of the most highly-regarded musicians of his generation. Hailed for his work performing and recording with countless jazz greats, the vanguard of hip-hop, R&B and Neo-soul, the 54-year-old is now making the bold decision to reinvent himself, emerging triumphantly from personal challenges as a bravely emotive and fearlessly innovative songwriter with his first-ever solo album, *Da Bang* (Warner Music). The 15-track album mines deeply into personal revelations and his experience and virtuosity in jazz, but artistically it ventures beyond the expected. Gregory brings this versatility and energy to his live performances and collaborations.

CALUM HUGGAN

Scottish percussionist Calum Huggan has captivated audiences and critics alike with his musicality. An award-winning percussionist, Calum has gained international recognition as a solo and chamber musician, becoming *Gramophone* magazine's 'one to watch' in 2021 with his debut album, *American Music for Marimba* on Delphian Records.

Passionate about creative learning, Calum is a highly sought-after educator, holding teaching positions at Trinity Laban Conservatoire of Music and Dance, the Royal Conservatoire of Scotland, and as a visiting professor at several other UK institutes. Calum is a Yamaha Artist and an Acoustic Percussion Signature Artist.

WILL FRY

Will Fry has performed in over 50 countries and studied in Cuba, Brazil and Senegal with some of the world's leading percussionists. He has recorded and toured extensively with Jungle and collaborated with artists such as Asake, Alex Wilson, Sola Akingbola, Giovanni Hidalgo, Baaba Maal, Jamiroquai, Hikaru Utada, Floating Points, Roy Ayers, Eliane Correa, Lucy Rose and more.

His theatre credits include *Motown the Musical* and *The Lion King*, and his playing can be heard on major film soundtracks including *Black Panther: Wakanda Forever*, *The Bad Guys*, and *Mission: Impossible – Dead Reckoning*. Will is a professor of percussion at the Royal College of Music.

JONNY MANSFIELD

Jonny Mansfield, Kenny Wheeler Jazz Prize winner and Ivors-nominated vibraphonist and composer, has worked with Chris Potter, Byron Wallen, Emma Rawicz and Empirical. He teaches at Guildhall School of Music & Drama and Trinity Laban.

Jonny Mansfield Trio

MATT FRENCH

Matt French studied at the Royal College of Music and was later accepted onto the prestigious Archer Scholarship, where he played with Bobby Lamb's Trinity Big Band. Matt has played with the Orchestra of the Royal Opera House, the London Philharmonic Orchestra, BBC Concert Orchestra and City of Birmingham Symphony Orchestra, and for countless musicals in London's West End. Matt is currently the drum kit teacher at the RCM Junior Department. He was also involved in preparing the percussion section of the London 2012 Olympic Games Opening Ceremony.

OWEN GUNNELL

Owen Gunnell graduated from the RCM in 2003 and his ensemble, O Duo, completed a Junior Fellowship in 2006. He has performed with the BBC Philharmonic, Symphony and Concert orchestras, London Sinfonietta, Philharmonia and Britten Sinfonia among others. Owen has performed on TV and radio worldwide, led masterclasses, and recorded with composers such as Unsuk Chin, Nico Muhly and Oliver Knussen. He teaches at the Royal Welsh College of Music & Drama and the Birmingham Conservatoire, and is Artistic Director for Children's Classic Concerts and Children's Musical Adventures.

RALPH SALMINS

Ralph's signature groove has made him drummer of choice for artists worldwide. He has performed/recorded with Paul McCartney, Aretha Franklin, Elton John, Madonna, James Brown, Mick Jagger, Tom Jones and more. He toured in Van Morrison's band, and has played on soundtracks to over 180 films. Ralph joined The Waterboys in 2011 and still records and tours with the band. He has worked with jazz legends including the Count Basie Orchestra, Herb Ellis and Wynton Marsalis. Ralph is drum kit professor at the Guildhall and at the RCM.

JAS KAYSER

Jas Kayser is highly sought-after as both lead and guest artist, on radio, television and at music festivals. Jas studied with British jazz masters Julian Joseph, Byron Wallen and Tony Kofi and then at Berklee College with drummers Terri Lynne Carrington and Ralph Peterson and pianist Danilo Perez. Jas was nominated for the Composer's Award and Up-and-Coming Drummer for *Modern Drummer*'s poll 2024 and the MOBO Best Jazz Act 2022, having won Jazz FM Breakthrough Act and Parliamentary Jazz Newcomer 2021. Her releases *Unforced Rhythm of Grace* and *Jas 5ive* have been championed by Jamie Cullum on BBC Radio 2, Julian Joseph on BBC Radio 3, BBC Radio 6's Mary Anne Hobbs, Jazz FM and *Jazzwise* magazine.

LONDON PHILHARMONIC ORCHESTRA

The London Philharmonic Orchestra (LPO) was formed in 1932 and has established a reputation as one of the world's greatest orchestras. Resident at the Royal Festival Hall and Glyndebourne Festival Opera, the LPO has an enviable record as a performing ensemble both here and abroad as well as being equally at home in the recording studio. The eclectic repertoire that is a hallmark of the LPO demands a percussion section that is comfortable with everything from Albinoni to Zappa.

PERCWORKS

PercWorks is the UK's leading online percussion education platform, enabling young musicians to enhance their education and work with the UK's top artists. PercWorks offers free weekly ensembles, interviews, monthly masterclasses and the Young Percussion Composer of the Year competition. Through these inspirational classes and resources, PercWorks aims to equip the next generation of professional percussionists and drummers with all the assets and knowledge they need to join the modern day music business! PercWorks was founded by RCM alumni Kizzy Brooks and Will Edwards and is funded by Arts Council England.

Image: Ross Tomkins

ROYAL MARINES DRUM CORPS

Formed in 2009, the Band of His Majesty's Royal Marines (RM) Collingwood is one of five Royal Marines Bands, delivering musical support and military capability to the Royal Navy and UK Defence. The band performs at prestigious events such as Royal Weddings, the Mountbatten Festival of Music, the Invictus Games, and international engagements including in Chile, Romania and Canada. Notably, it took part in Queen Elizabeth II's Platinum Jubilee and her funeral, as well as King Charles III's Coronation. RM Band Collingwood also serves operationally aboard RFA ARGUS, combining medical support with musical duties. Renowned for its versatility, it performs across musical genres and supports charity, education and remembrance events, including collaborations with artists like Queen and Take That.

ROYAL COLLEGE OF MUSIC

FESTIVAL OF PERCUSSION

SUNDAY 11 MAY 2025

SHARE YOUR THOUGHTS

on social media using

@RCMLondon or **#RCMPercFest**

ROYAL
COLLEGE
OF MUSIC
London

ELECTRIC DREAMS

Monday 12 May, 7.30pm
Performance Hall

ELECTRIC DREAMS

Monday 12 May, 7.30pm, Performance Hall

Welcome to the Royal College of Music

Kate Simko L7 Electronic Music module leader

Entrance music: 'Dreamscape' by Gabrielle Dalsan

Liberty O'Neill Will I Believe?
(b 2000)

Liberty O'Neill electric guitar, fixed media
Delyth Field visuals

The recorded voice is the beginning of every sound in *Will I Believe?*. While my voice is clearest in the main vocal line, multiple harmonic and melodic layers built on granular synthesis and a drum machine constructed of recorded samples take my voice and transform it into something unrecognisable and nearly inhuman. 'Will I Believe?' is about the human capacity for change. Crushed by the weight of who we want to become, we see the pain we cause those around us, and as self-doubt is the very thing stopping us from becoming them, Will You Believe?

Tom Bradbury Prairie
(b 2002)

Tom Bradbury fixed media
Delyth Field visuals

Prairie is a shoegaze-inspired electronic piece built on densely layered droning guitars and lush synth textures. Influenced by artists like M83 and The Sight Below, I wanted to create a dreamlike timelapse — raw and nostalgic. Shoegaze, a genre known for its hazy textures, heavy use of reverb, and immersive soundscapes, often evokes a feeling of being an observer lost in thought, grounded yet drifting. *Prairie* captures that sense of timelessness and profound openness, with sound stretching outward like a horizon with no end. Layers unfold like shifting light over a vast landscape, blurring the line between ambient and melodic. It's a drift through memory, presence, and the spaces in between.

Xinrui Ma Make Your Move
(b 2001)

Xinrui Ma live vocals, fixed media
Delyth Field visuals

Make Your Move is a disco-inspired piece that weaves heartbreak, longing, and uncertainty into a restrained yet emotionally rich soundscape. With powerful, dynamic beats and hazy, echoing vocals, the track expresses both the anxiety of an unclear ending and the ache of waiting too long. Beneath it all lies a hope for a happy resolution. Through this piece, I want to tell everyone to seize the moment, take that step forward, and show your love—before you miss the chance to love and be loved.

Chris Marshall Conversations and Observations
(b 1981)

Chris Marshall drum kit, electronics
Delyth Field visuals

Conversations and Observations is a dialogue between the drum kit and the electronics. It starts as an exploration of each other. Ideas of morse code and electronic language. The piece then turns more angular and frustrated as both sides can't quite lock in together until a moment of common ground. A funk track I wrote is the idea that in the frustration the computer finds something they think the kit will like! This leads us to eventually speaking the same language and the final section is one of harmony in a chilled out cinematic drum and bass style.

INTERVAL

Stephen Bradley To Disappear With You
(b 2000)

Stephen Bradley live electronics, fixed media
Delyth Field visuals

To Disappear With You is a meditation on finding solitude. Its inspiration is drawn from the Japanese aesthetic concept of Wabi-sabi, a specific feeling of transience, coupled with this kind of positive 'aloneness', a peaceful and intimate feeling of being centred in oneself. I've tried to give the piece a dream-like quality in the manipulation of analogue sounds and field recordings, the use of reverb as well as the choice of synths. The piano forms a central role in the piece, acting as a

grounding character and in certain moments throughout appearing and disappearing from the foreground focus, ending by fading from view altogether.

Gabrielle Dalsan To Be Seen
(b 2001)

Gabrielle Dalsan fixed media & visuals

To Be Seen captures the deep and timeless bond between soulmates, a connection that cannot be described with words, but feels as if you've known them for years beyond measure. I wanted to show to power of falling into love, fully and without restriction. When we open our hearts to deep love, it creates a connection stronger than our physical bodies or minds can gather. That is the power of timeless, unwavering love, and the words reflect the beauty that arises when people move in that way together.

Robert Ijserinkhuijsen The Dreamer
(b 1996)

Robert IJserinkhuijsen fixed media
Delyth Field visuals

The Dreamer is about a person who dreams of leaving their dystopian, depleted, and impoverished planet and wants to live off-world in a utopia for hopes of a better future, inspired by well-known science-fiction stories. The approach of the piece is to treat it like a film score without the film, telling a story, and taking the listener on a fun journey.

Phoebe Greenland In The Night
(b 1994)

Phoebe Greenland fixed media
Jessica Anderson trombone
Imogen Elliot flute
Róisín Spencer visuals

In The Night is an ethereal piece about the mysterious whispers that appear while we sleep. It explores ambient trance-like textures in the form of a bass and beat-led dance track.

Liberty O'Neill

Liberty O'Neill (they/she) is a queer composer and songwriter studying Composition for Screen at the Royal College of Music. Their on-screen and concert works range from cinematic sweeping scores to rock action soundtracks, and are frequently inspired by their love of fantasy, animation and tabletop games. In contrast, their songs often centre on their personal experiences and serve to reshape negativity into something constructive and uplifting. Instagram: @libertyoneillmusic
YouTube: www.youtube.com/libertyoneil

Tom Bradbury

Tom is a composer, performer, and multi-instrumentalist whose music explores environmental themes, teenage mental health, and the tension between illusion and reality. Known for his distinctive use of electric guitar, his performances add a visceral, tactile quality to his musical voice. Tom creates immersive, emotionally charged sound worlds that blur genre boundaries. His works have been performed at venues including Blackheath Halls and Peckham Asylum, with recent commissions spanning chamber, orchestral, and multimedia projects. A graduate of Trinity Laban and current Master's student at the Royal College of Music, Tom is committed to music's role in emotional healing and regularly collaborates across disciplines to create bold, socially engaged performances. Website: tombradbury.com

Xinrui Ma

Xinrui Ma is a composer, singer-songwriter and producer currently pursuing a Master's degree in Film Scoring at the Royal College of Music. She has scored multiple student films and contributed to various original music projects as a composer, lyricist, and producer. Her notable songs include *HEY U, Love U So*, and *I'm In Love With You*. She sang the insert song for the TV drama *Riverside Code* at Qingming Festival. Her original works have won awards including the Denny Awards and been performed internationally.

Chris Marshall

Chris Marshall, who goes by the professional name 'Marshall', balances his performance schedule with his flourishing career as a composer and arranger. Many of Marshall's works have been performed by some of the world's leading orchestras such as Royal Philharmonic Orchestra, BBC Concert Orchestra, English Chamber Orchestra, London Mozart Players, Orchestra of Welsh National Opera and the Ulster Orchestra. His growing portfolio of compositions includes the music for *Heartstrings* (no 1 download on iTunes) which was recorded for Classic FM/Decca in 2012 and was featured on Claire Jones' album *Girl With The Golden Harp.*

Stephen Bradley

Stephen Bradley is an Irish-American composer and pianist based in London. He is currently specialising in composition for screen at the Royal College of Music with composer Filip Šijanec, often working in scoring animations as well as psychological dramas. Stephen graduated with a Bachelors's of Music in composition and performance from City, University of London in 2023. As a composer he is interested in exploring the strange and uncanny in sound, the nature of memory within music as well as representing the symbolic language of dreams and their relation to personal and meaningful catharsis. His work often explores mysticism and spirituality, drawing upon field recordings, analogue sounds as well as synthesis and reverb, to help create an ethereal atmosphere.

Gabrielle Dalsan

Gabrielle Dalsan is a composer and visual artist, specialising in electronics and music production. Her work is deeply personal, documenting the path of her inner exploration throughout adolescence and the intimacy found in relating to others along the way. She is focused on communicating what is important in life, with each composition rooted in the human experience, exploring love, fear, intimacy, death and peace. She often uses the soft timbre of her voice in conjunction with punchy EDM sounds, and gritty spoken word – always sampled from a speech that has moved her in some way or guided her through life challenges. Spoken word is a means to share and teach values which are important to her, and she chooses to sample real and honest speech, from people all over.

Robert Ijserinkhuijsen

Robert IJserinkhuijsen is a Dutch composer. After receiving a Bachelor's degree in Musicology from Utrecht University, he studied composition and music production at the Prince Claus Conservatoire in Groningen. A passion for film and film music drove him to pursue the craft of music. Escapism is at the heart of it all – creating other worlds. Aside from pursuing film music, he has also made music for local art installations and exhibitions.

Phoebe Greenland

Phoebe Greenland is an award-winning composer, producer and DJ from London. Her unique sound blends romantic orchestral music and electronic layers found in the techno and dance music which she is heavily influenced by. In 2021, Phoebe received the Alliance for Women Film Composers mentorship prize with the Marvin Hamlisch Awards, Queen's College New York, and is now studying Composition For Screen at the Royal College of Music. Phoebe has written for many projects including Death Skateboards' 20th Anniversary video release at House of Vans, and she has performed with artists such as Dele Sosimi's Afrobeat Orchestra. She thrives on discovering new ways to make sound and continues to explore many genres with international performers and film directors.

Delyth Field

Delyth Field is a composer of electronic and acoustic music, blending styles from ambient electronica to chamber works, with a focus on interactive multimedia. A Royal College of Music graduate, she is a former student of the Electronic Music module.

Róisín Spencer

Róisín Spencer is a contemporary visual artist from Sydney, Australia. Her practice entails circuit-bending synthesisers and screen-printing, creating a cacophony of colours through analogue decay.

With thanks to the RCM Studios team for their assistance in tonight's concert.

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ROYAL COLLEGE OF MUSIC London

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 12 May, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Telemann (1681–1767)	Fantasia no 7 in E flat major TWV40:20 *i* *Dolce* *ii* *Allegro* *iii* *Largo* *iv* *Presto*	9'

Sofía Gómez Alberto violin

Chopin (1810–1849)	Scherzo no 2 in B flat minor op 31	10'

Rufina Lok piano

JS Bach (1685–1750)	Partita no 2 in D minor BWV 1004 *v* *Ciaccona*	15'

Emmanuel Webb violin

Schubert (1797–1828)	Hungarian melody in B minor	4'
Haydn (1732–1809)	Piano sonata in B minor *i* *Allegro moderato* *ii* *Minuet-Trio* *iii* *Presto*	14'

Yixiang Chen piano

austrian cultural forum lon

CHAMBER SPOTLIGHT
Wednesday 14 May, 6pm
Performance Hall

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Repertoire to include:
Trad (arr Danish String Quartet) Folksongs
Dvořák Piano Quintet no 2 in A major op 81 B 155

Tickets: £5
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ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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HUMAN ARTISTRY VERSUS MACHINE

Tuesday 13 May, 6pm
Performance Studio

HUMAN ARTISTRY VERSUS MACHINE

Tuesday 13 May, 6pm, Performance Studio

Welcome to the Royal College of Music

Ananya Panwar (b 1998)	Baby Steps	7'
Ananya Panwar	More Piya – **मोरे पिया** ('My Dearly Beloved')	6'
Ananya Panwar	Woman Gaze	4'
Ananya Panwar	Runi Kile Ch Noni – **रुणि किले छ नोंणि** (Daughter, why do you weep?)	7'
Ananya Panwar	Dreaming	5'
Ananya Panwar	The Owl Song	8'

Ananya Panwar voice
Henriette Poos harp
Josh Mitchell-Rayner piano
Frank Barr clarinet
Deniz Dortok bass

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Introduction

Tonight's performance follows a river's journey of memory and reflection as she merges with the ocean. At this transformative threshold, she recalls stories witnessed, gathered, and carried throughout her travels—from mountain springs to village shores, through jungles and cities. Some tales she knows are hers; others were shared by tributaries that joined her path, prompting questions: which stories truly belong to her and which did she merely hold temporarily? As waters meet and mingle, memories flow between them, raising themes of identity, belonging, and connection.

Like the river, we all carry stories—ancestral, lived, borrowed—as we journey toward transformation. The pieces are highlighted as a few non-linear moments in her memory before she surrenders to the vastness of the ocean, where all waters and all stories ultimately connect.

In creating these pieces, I tested, in various capacities, Artificial Intelligence (AI) powered tools within my creative process: as a tool, technical assistant, collaborator, a keeper of memories, a sonic translator, and a source of creative friction. Instead of engaging with hyperfuturist narratives of AI, I became more interested in its potential to act as a mirror we might build to reflect and enable more empowered and equitable worlds, even if such realities remain distant in human life. This led to my exploration of the medium of one of humanity's earliest encounters with self-reflection: water.

Each piece was mixed in Dolby Atmos to explore the spatial and acoustic dimensions of the Performance Studio. You will hear me perform live vocals alongside these pre-recorded pieces, with some accompanied by colleagues from the college contributing to live improvisational elements.

Research Context

This compositional portfolio demonstrates the practice-based strand of my interdisciplinary doctoral research, which investigates human-AI collaborative music creation through two interconnected studies: an autoethnographic practice-led inquiry and an empirical study into the creative practices of diverse participants working with and without AI tools, in group and individual settings.

By investigating AI's impact on creative processes, including its potential effects on artistic expression and creative wellbeing, this research aims to address critical gaps in our understanding of AI-integrated music-making in real-world scenarios. Anticipated findings hope to inform a culturally responsive and inclusive understanding of rapidly evolving creative workflows, perspectives on model protocols for technologically mediated sound heritage, and pedagogical approaches that cultivate artistic identity and creative agency.

Baby Steps is an intimate reflection on the emotional terrain of beginnings and endings. Verses in Hindi gently acknowledge the fatigue of uncertainty and darkness, while English phrases urge perseverance. A sparse arrangement of guitar, atmospheric piano, strings, and synthesised soundscapes creates a sonic sanctuary where vulnerability and strength can co-exist. Vocal harmonies and string lines were created using multiple recordings shaped through creative equalisation and effects. AI tools assisted with mixing and mastering during post-production.

Masquerading as a romantic ballad, ***More Piya*** is the hope in our ability to first sing proclamations of love and care unto ourselves before offering it to another. Here,'piya' (dearly beloved) becomes both addressee and self, wondering about compassion, adoration, and acceptance through a series of hopeful 'maybes'. This was partly inspired by childhood visits to Hindu temples in Tamil Nadu and Kerala. In them, one often first encounters one's own reflection in mirrors, soon joined by the reflected image of the deity, collapsing the barriers between the seeker and the sacred. These moments invited introspection about the location and the nature of divinity. Now, they transform into distant memories of what might have been foundational teachings in self-love.

Instrumentation includes Hang and handpans (an early 2000s invention fusing Caribbean *steelpans* with South Asian *ghatam*), acoustic guitar, strings, and various percussion including *ghunghroo* bells and *manjira cymbals*. AI was implemented in sonic restoration of recordings to production standards and to transfer the acoustic timbre and colour of Western classical strings (violin, viola, cello, contrabass) to the composer's singing voice.

Woman Gaze draws inspiration from the traditional Garhwali *jaagar*, a ritualistic musical practice for invoking deities for blessings, communication, and reconciliation, traditionally performed by men though now also practiced by pioneering female artists like Basanti Devi Bisht. *Jaagar* is marked by unique Himalayan instrumentation, which varies depending on whether the ritual takes place privately inside a home or communally in an open courtyard. Rather than creating a *jaagar*, I aimed to explore my participation experiences while inverting the invoker-goddess narrative. Recordings of Vedic and mythological material in broken Garhwali and Sanskrit were processed through AI to create vocal and instrumental arrangements. I sampled my sarangi and veena, overlapping them with AI-generated harmonium samples. Although a key instrument in Indian classical and devotional music, harmonium is not traditionally used in *jaagars*—helping to signal this piece's departure from the form. Repetitive drones and harmonic textures were built around these layers. AI also aided in rhythmic development by analyzing and generating traditional percussion patterns from the *thali* and *damau*.

Runi Kile Ch Noni draws inspiration from the folk music of highland villages in Uttarakhand, in the Indian Himalayas, where improvised couplets traditionally sung in a call-and-response style are now often left unanswered. Sung in multiple vulnerable and endangered Western Himalayan languages, these songs, carried across valleys, allowed women to express thoughts on love, loss, devotion, routine, and nature as they worked in the fields.

This piece is my first work entirely in my mother tongue Garhwali, created after the sudden and profound loss of all family members with whom I could converse with in the language. It aims to be a musical patchwork of memory, filling the void left by the absence of culture, heritage, family, and place. AI-generated responses to my vocal improvisations simulate call-and-response, and the music references *Basant*, *Jangoo*, and *Bajuband geet* styles. AI-performed phrases showcase its ability to recognize and retain melodic patterns while adding stylistic interpretation. Garhwali folk instruments such as *damau*, *damru*, *ransingha*, *mashakbeena*, *thali*, and *bansuri* play alongside saxophone, piano, harp, and electronics.

The lyrics follow a conversation between two women awaiting the blooming rhododendron. They remind each other of their mothers telling them how the winter's snow nurtures spring flowers better than rain, which merely washes away in steep mountain slopes. In classic Himalayan style, the lyrics also remind us of our ecological duty to take only what is needed from the hilltops and to not steal all of spring away. As the first person, intergenerationally, in my family to have been identified as queer and the last to understand and sing in Garhwali, *Runi Kile Ch Noni* is an elegy and a hopeful reclamation, questioning what remains when languages fade and cultural carriers disperse, while affirming that through art, something essential still survives.

Dreaming pays tribute to all who have lived the experience of leaving home—whether by choice or circumstance, in the past or present. This piece begins with a spoken word poem, followed by lyrics that offer a repetitive and simple reflection on the courage it takes to pursue uncertain dreams. The instrumentation uses piano, guitar, and textural improvisations using the veena and analog synthesizers such as the Korg MS-20. The ending opens the performance to the audience, inviting collective participation and transforming the piece into a shared affirmation. Some percussion elements, including tabla patterns, were created using early experiments in AI-assisted real-time Voice-to-MIDI conversion and generative Drum Racks.

The Owl Song is an eclectic, maximalist, musical potluck celebration of the storytelling cultures I grew up in. It uses abstract lyricism with a rotating cast of undefined characters to tell the story of the birth of a river. Meditations on River Ganga and the parallels between the water cycle and human life provided initial inspiration. This piece melodically and lyrically introduces cultural knowledge such as the double-hooted Himalayan Owl, Uttarakhand's colonial past, as well as regional vulnerability to natural disasters such as avalanches, flash floods, and earthquakes. It features heavily syncopated Sarangis, Sitars, Santoors, Guitars, and a myriad of percussion including Mridangam, Tabla, Damau, Taikos, Dafli. You also hear the Oud, flutes (bansuri, alto flutes and piccolos), and western classical string sections. I wanted this piece to feel like a musical potluck, choosing popular instruments of celebration from the various cultures that have reshaped or reached my homeland.

All percussion was generated using AI. I combined the AI-generated MIDI with recorded sounds from my childhood archives: yak bells and *dranyen* from Leh-Ladakh, bronzework from Delhi, and sea pebbles from Chennai.

Ananya Panwar

Ananya Panwar is a doctoral candidate at the Centre for Performance Science (a partnership between the Royal College of Music and Imperial College London), researching human-AI collaborative musical creativity under the supervision of Professor Aaron Williamon and Dr George Waddell. Her studies have been made possible with the generous support of the Royal College of Music and the Henry Wood Accommodation Trust. She also holds, with distinction, an MSc in Performance Science from the college, where she produced and studied Virtual Reality concert experiences under the supervision of Dr Terry Clark.

Ananya has presented internationally at institutions such as the University of Bergen and the University of Edinburgh Futures Institute and has assisted on research projects including *Songs from Home* (UKRI), *ProMiMic* (NWO), and the XR Piano Project. As an independent artist, Ananya blends Himalayan folk traditions with contemporary sounds, and has performed at Magnetic Fields (India), London Jazz Festival, KITE Festival, and BBC Introducing Showcase. Her collaborative work has been featured on BBC Radio 1 and BBC Asian Network.

She was awarded the Sounds Like Hammersmith & Fulham artist development award by HQI Foundation through the Mayor of London's Cultural Impact Initiative, and previously co-created *Gaia's Garden*, named Time Out London's Best Green Space and funded through the Culture Mile Fusion Prize by Play Nice.

Acknowledgements

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Recorded Performers & Contributors

Andrin Haag
David Campese
Joe 'Dima' Taranov
Josh Mitchell-Rayner
Leonardus Miezenbeek

Organisations

Ferris Wheel Studios, New Delhi
HQI Foundation, London

CHAMBER SPOTLIGHT

Wednesday 14 May, 6pm

Performance Hall

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ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 13 May, 1.05pm

Performance Studio

Welcome to the Royal College of Music

Dani Howard (b 1993)	Add Oil	4'
Catherine Cotter cello		
Suk (1874–1935)	Elegy in D flat major op 23	6'
Trio Musae **Kenza Stamselberg** violin **Louis Hirst** cello **Rebekah Tan** piano		
Joel Love (b 1982)	Elements	13'
Christian Hoddinott clarinet **Paynor Tsate** saxophone		
Peteris Vasks (b 1946)	Vasaras Vakara Mūzika (Music for a Summer Evening)	6'
Anastasiia Novinskaia piano		
Shostakovich (1906–1975)	Piano Trio no 2 in E minor op 67 *i* *Andante – Moderato* *ii* *Allegro con brio* *iii* *Largo* *iv* *Allegretto –Adagio*	27'
Abbie Chan violin **Yuwei Chen** cello **Steven Yeung** piano		

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NEW PERSPECTIVES

Tuesday 13 May 2025, 6pm
Amaryllis Fleming Concert Hall
Timothy Lines director
New Perspectives

NEW PERSPECTIVES
Tuesday 13 May 2025, 6pm | Amaryllis Fleming Concert Hall

Timothy Lines director
New Perspectives

Simon Holt (b 1958)	Lilith	11′
Brett Dean (b 1961)	Demons	9′
Samatha Rowe *flute*		
Simon Holt	Brief Candles *i fanfarando* *ii djinn* *iii art object* *iv herzlied* *v arco iris* *vi Au* *vii a memory of shadows* *viii fanfarando redux*	5′
Connor Hargreaves *clarinet*		
Roxanna Panufnik (b 1968)	Hora Bessarabia	6′
Betania Johnny *violin*		
Thomas Adès (b 1971)	Living Toys *i Angels* *ii Aurochs* *BALETT* *iii Militiamen* *iv H A L 's Death* *BATTLE* *v Playing Funerals* *TABLET*	17′

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

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The Royal College of Music New Perspectives ensemble was formed to specialise in the performance of contemporary music. The group plays a diverse range of repertoire each term. Recent performances include Maderna's *Serenata per un satellite* and Hannah Kendall's *Verdala*. RCM student composers also regularly showcase their works with the ensemble. New Perspectives has been directed by a number of established musicians both from the College and from outside, including Timothy Lines and Nicholas Collon. The group is becoming established outside College and engagements have included performances at the Southbank Centre for its festival The Rest is Noise.

Today's concert begins with a compelling composition by RCM composition professor Simon Holt, that vividly portrays the ominous figure of the serpent Lilith. In folklore, Lilith is known as Adam's first wife and, as described by Dante Gabriel Rossetti, she gave him 'Shapes that coiled in the woods and waters, Glittering sons and radiant daughters.' During the Middle Ages, the term 'layil' – Hebrew for night – gave a new turn to the myth, transforming her into a nighttime apparition and, at times, a demon who preys on those who sleep alone or who are lone travellers. She is depicted as a tall, silent figure with flowing black hair.

Demons by Brett Dean was written in 2004 for flautist Sharon Bezaly's *From A to Z* recording. As it was the 'D' of the series, Brett initially approached the project from the starting point of alphabetic signage, with the piece starting with a hammering of high Ds played with different tone colourings, attacks, multiphonics and inflections in a highly agitated and 'demonic' manner. The piece then takes off in other directions and, as it unfolds, it reveals a brief but intense rondo movement structure. The opening D-dominated section reappears between contrasting sections of angular lyricism (suddenly slow and dreamy), then scherzando-inspired virtuosity (lightly flowing, buoyant) and finally spending its energy and slowing into a sense of uneasy calm in the misterioso final section with its brief, curious closing chorale of vocalised chords.

Simon Holt's *brief candles* comprises eight miniatures for solo clarinet, beginning with a *fanfarando* and taking in a *djinn*, an *art object*, a *herzlied*, an *arco iris* (rainbow), *Au* (gold), *a memory of shadows* and then a revisiting of the initial fanfare (*fanfarando redux)* along the way. They are dedicated to Anthony Gilbert for his 70th birthday.

Roxanna Panufnik composed *Hora Bessarabia* as a violin solo for the Yehudi Menuhin Violin Competition in 2016, writing that she had 'drawn inspiration from Yehudi Menuhin's love of Eastern European Gypsy music'. It explores the Romanian and Hungarian Doina and Hora dance forms alternating with slow and fast sections.

The ensemble ends with Thomas Adès' virtuosic early work *Living Toys*, commissioned by the Arts Council of Great Britain for the London Sinfonietta. The composer provided the following epigraph and note:

> When the men asked him what he wanted to be, the child did not name any of their own occupations, as they had hoped he would, but replied: 'I am going to be a hero, and dance with angels and bulls, and fight with bulls and soldiers, and die a hero in outer space, and be buried a hero.' Seeing him standing there, the men felt small, understanding that they were not heroes, and that their lives were less substantial than the dreams which surrounded the childlike toys. (Anon., from the Spanish)

The piece unfolds through the child/hero's dream-like escapades, structured into five 'figurative' sections, interspersed with three more dynamic and unpredictable segments.

Timothy Lines

Timothy Lines studied at the RCM with Michael Collins and now enjoys a wide-ranging career as a clarinetist. He has played with all the major symphony orchestras in London as well as with chamber groups including London Sinfonietta and the Nash Ensemble.

From 1999 to 2003 he was principal clarinet of the London Symphony Orchestra and was also chairman of the orchestra during his last year there. From 2004 to 2006 he was section leader clarinet of the City of Birmingham Symphony Orchestra. He plays regularly as a guest principal with orchestras such as the BBC Symphony, London Philharmonic and Scottish Chamber and with ensembles such as London Sinfonietta and the Knussen Chamber Ensemble. He is currently principal clarinet of the English Baroque Soloists and the Orchestre Revolutionaire et Romantique, performing on period instruments, and also plays with the London Mozart Players. He is frequently engaged to record film and pop music tracks.

Much in demand as a teacher, Timothy is professor of clarinet at both the RCM and the Royal Academy of Music. He regularly conducts the RCM's New Perspectives, specialising in performing music by living composers. He has also conducted the RCM Chamber, Philharmonic and Symphony orchestras. He is clarinet coach for the National Youth Orchestra of Great Britain and took the role of assistant conductor with them during their Spring 2019 course. In 2016 Timothy was appointed a Fellow of the RCM.

Violin
Annika Bowers
Nicholas Cerny

Viola
Jamie Howe

Cello
Clelia Le Bret

Double Bass
Levi Andreassen

Flute
Hollie Tibbots (pic)

Oboe
Lou Grüne-Yanoff (cor & sop rec)

Clarinet
Connor Hargreaves (E flat & bass)

Bassoon
Patrick Kearney (contra)

Horn
David Wheeler

Trumpet
Eoin O'Gorman
Alex Gray

Trombone
Pau Hernandez Santamaria

Percussion
Lewis Isaacs

Harp
Dian Yi

Piano
Edwin Yeung

Personnel correct at the time of going to print.

Italics denote section principals.

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Programme details correct at time of going to print.

RCM CHAMBER ENSEMBLE: STARRY NIGHT
Wednesday 18 June 2025, 6pm | Amaryllis Fleming Concert Hall

Yi-Chuan Chen, **Giuseppe Stillitano** and **Toby Purser** conductors
RCM Chamber Ensemble

Jessie Montgomery Starburst
Missy Mazzoli Ecstatic Science
Nok Him Chan Starry Night (world premiere)
Lutosławski Dance Preludes
Martinů Nonet no 2 H 374

RCM Head of Conducting Toby Purser and postgraduate conductors direct a concert of contemporary chamber works themed around the night sky.

The concert features Missy Mazzoli's layered and effervescent *Ecstatic Science*, and a world premiere from RCM Large Ensemble Composition Competition winner, Nok Him Chan. Also on the bill is Martinů's bubbling Nonet no 2, one of the last works the composer wrote, as well as Lutosławski's jovial *Dance Preludes*, written after the Second World War and based around Polish folk-dance rhythms.

Tickets: £8, £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL
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London

CHAMBER SPOTLIGHT: FOLK FOCUS

Wednesday 14 May, 6pm
Performance Hall

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CHAMBER SPOTLIGHT: FOLK FOCUS

Wednesday 14 May, 6pm, Performance Hall

Welcome to the Royal College of Music

Trad. **(arr Danish Quartet)**	Æ Rømeser	5'
Trad. **(arr Danish Quartet)**	Polska from Dorotea	4'

Apollo Quartet
Kenza Stamselberg violin
Kana Aihara violin
Florence Cope viola
Vivian Tupker cello

Dvořák (1841–1904)	Piano Quintet no 2 in A major op 81		41'
	i	*Allegro ma non tanto*	
	ii	*Dumka: Andante con moto*	
	iii	*Scherzo (Furiant) molto vivace*	
	iv	*Finale: Allegro*	

Irena Radic piano
Masaccio Quartet
Clara Wernig violin
Sasha Parker violin
Hugo Svensson viola
Ben Matson cello

Tonight's Chamber Spotlight explores the multifaceted interpretation of folk influences on both core and modern chamber repertoire.

We open with two traditional works arranged by the prolific Danish String Quartet. The Danish String Quartet was founded as children by its violinists Frederik Øland and Rune Tonsgaard Sørensen and violist Asbjørn Nørgaard at a musical summer camp in Denmark. Alongside performing core Western Classical chamber works, the group are passionate about preserving Nordic folk music through their own arrangements and recordings and also work with contemporary Scandinavian composers to encourage the longevity of the Scandinavian chamber repertoire. The two works heard today are from their seventh studio album *Last Leaf*. *Æ Rømeser* is an arrangement of an eighteenth-century villagers' dance from the Danish island of Fanø and combines jig-like elements with a lyrical yet melancholy main theme. It is believed *Polska from Dorotea* was originally composed in the nineteenth century by Johan August Andersson who moved to Dorotea in Swedish Lapland to work as a cantor, fiddler and teacher. However, it also bears the alternative title *'Stenselepolskan'* or 'Polska from Stensele', a city some 120 kilometres from Dorotea. Whatever the tune's provenance, it is a fast, energetic Swedish polska, a dance style with a rich tradition and much regional variation.

Tonight's programme closes with Dvořák's Piano Quintet no 2 in A major. In the latter half of the nineteenth century, the piano quintet came to be regarded as a tour de force of Romantic expression. Having grown out of the classical keyboard concerto, the piano quintet was a relative rarity compared to the piano quartet or other piano chamber works for smaller ensembles, and often only attempted by composers who were pianists themselves. However, following the success of works such as Schubert's celebrated 'Trout' Quintet, the genre gained traction and earned a place amongst the more prestigious chamber music genres. Dvořák's second piano quintet, composed in 1887 and in the same key as Schubert's earlier example, is acknowledged as one of the gems of the repertoire. A harsh self-critic, the work was born from Dvořák's attempt to revise his earlier first piano quintet, also in A major, with which he had been very dissatisfied after its premiere.

Dvořák was renowned for weaving the rich folk heritage of his Bohemian homeland into the Western Classical forms of his compositions. The Piano Quintet no 2 expertly combines original melodies in folk styles with the lyricism and gravitas of the Romantic period. The opening movement presents a cello-centric melody that is sensitively developed by the full ensemble, before moving to a vibrant *Dumka*, a type of Slavic, melancholic ballad that Dvořák was keen on incorporating into his works. The *Scherzo* is a fast and riotous folk dance with the instruments almost bickering with each other to claim the melody, before the jovial *Finale* brings the work to a spirited close.

Apollo Quartet

Based in the heart of London, the Apollo Quartet is made up of Kenza Stamselberg, Kana Aihara, Florence Cope, and Vivian Tupker, together a dynamic and versatile string quartet known for its expressive performances and rich, collaborative sound. Formed by four like-minded musicians with a shared passion for chamber music, the ensemble brings together a wealth of musical experience. The Apollo Quartet has built a reputation for delivering high-calibre performances across a broad repertoire – from the timeless elegance of Haydn and Beethoven to the modern edge of living composers. The group regularly performs in the Royal College of Music Chamber music series, both internally and at St Mary Abbots Church. The quartet also works routinely alongside the established Sacconi Quartet and members of the Marmen and Piatti Quartets. With a commitment to musical excellence and a deep love for the string quartet tradition, the Apollo Quartet continues to engage audiences with performances that are both refined and emotionally resonant. Whether on stage or in more personal settings, the quartet aims to make each musical moment memorable and meaningful.

Masaccio Quartet

The Masaccio Quartet is an emerging string quartet of four enthusiastic undergraduate scholars from the Royal College of Music. The quartet made its solo debut this spring at St Mary Abbots Church, Kensington, and will continue to perform concerts across London throughout the summer season, performing works by Schubert and Beethoven. The quartet has a standing partnership with tonight's pianist, Irena Radić, having collaborated with her in November of last year in a highly successful centenary celebration concert dedicated to the music of Kenneth V. Jones.

Violinists Clara Wernig and Sasha Parker both previously studied at the Yehudi Menuhin School with Natasha Boyarskaya and Lutsia Ibragimova, and now both have budding solo careers of their own. Clara was a finalist in the 2022 BBC Young Musician String Final and now performs as a recitalist regularly across Europe; Sasha has performed concertos with a variety of orchestras and is also in demand as a conductor. Swedish violist Hugo Svensson has had a diverse musical upbringing. Hugo previously studied at Lilla Akademien in Stockholm with Nina and Oleg Balabine, before commencing his studies in London with Yuri Zhislin. Recent performance highlights include concerts in Berliner Konzerthaus, Elbphilharmonie Hamburg, Queen Siliva Concert Hall, and Berwaldhallen Stockholm. Cellist Ben Matson is a graduate of Chetham's School of Music in Manchester who has performed in several world-class venues across the UK. Ben is a particularly passionate chamber musician, having made his debut at the Wigmore Hall in January this year.

Irena Radić

Irena is the Constant & Kit Lambert Junior Fellow 2024/25 at the Royal College of Music, where she is in her final year of study with Dina Parakhina on the Artist Diploma programme. A Musicians' Company Young Artist, she enjoys curating programmes that follow a narrative or theme, sharing a diverse range of music with her audiences, from renowned masterworks to lesser-known gems. Irena was a prizewinner at the Bromsgrove International Musicians Competition, was selected as a Help Musicians UK Postgraduate Award Holder and was a Philharmonia MMSF Piano Fellow 2018/19, receiving the John Mortimer Award. Recent highlights include a sell-out recital in Bath featuring Rachmaninov's 10 Preludes op 23, on the magnificent Steinway selected and used by the composer himself in the 1930s for his own performances across the UK. Irena's previous studies at the RCM were generously supported by the Cotes-Burgan Scholarship, the Countess of Munster Musical Trust, the Hilda Martindale Educational Trust, the St Marylebone Educational Foundation, the Tsukanov Family Foundation, the Wolfson Foundation and the Else and Leonard Cross Charitable Trust.

MUSIC IN THE MUSEUM
Friday 16 May, 12.30pm
Museum Gallery

Repertoire to include:
Leo Brouwer Guitar Sonata no 1
Schubert Quartettsatz no 12 in C minor, D703
Bacewicz Polish Caprice for solo violin
Klughardt Wind Quintet op 79

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of over £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk

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ROYAL COLLEGE OF MUSIC London

RCM Vocal Faculty

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SCENES FROM ERISMENA

6.30pm | 14 May 2025

Jay Mews Lower Studio

Conductor

Jonathan Peter Kenny

Director

Stuart Barker

Pianist

Francesca Lauri

Movement Director

Desireé Kongerød

ERISMENA

Francesco Cavalli (1602-1678)

Text by Aurelio Aureli, English translation by anonymous

First performance 30 December 1655, Venice

Selected scenes

Francesco Cavalli's *Erismena* occupies a unique place in the history of opera. After its successful opening at the Teatro Sant'Apollinaire in Venice in 1655, it was produced multiple times across Italy. Robert Barford, an English merchant in Venice wrote of it: *"One Opera I saw represented about 16 severall times; and so farr was I from being weary of it, I would ride hundreds of miles to see the same over again ..."*

So enchanted was he that he had a copy made to take home. His score vanished from view until in 1960, a manuscript entitled "an opera in English" appeared at auction. This turned out to be Barford's copy and extraordinarily it contained a contemporaneous 17th century English singing version. This gives it its special place in history, as the first opera ever translated into English. It is not known for certain what was the occasion for the translation, or if it was performed, but the diarist John Evelyn perhaps gives us a clue when he wrote in 1674: *"I saw an Italian opera in musique, the first that had been in England of this kind."* It is possible this was the English performance of *Erismena*.

We shall perform a selection of scenes this evening in this English version. The roles of *Erismena, Aldimira* and *Orimeno* will be played by multiple singers, so keep your eyes on the cast list, and remember to read the vital connecting information in italics ...

This is the first time *Erismena* has been performed at the RCM, and special thanks are due to Peter Linnitt and the wonderful staff at the RCM Library for their enormous help in securing and preparing the score.

Synopsis

Erismena, searching for her errant lover Idraspe, disguises herself as a soldier and joins the army. Asleep at court, Erimante, King of Media, dreams of an unknown warrior who takes his crown.

Scene 1 – *A battlefield*

ERISMENA - Amy Chau

ARGIPPO - Gyaan Bhuyan

ORIMENO - Naomi Boot

Wounded in battle, Erismena is rescued by Argippo. He presents the captured warrior to Orimeno, his master. Orimeno offers assistance, and sends him to the care of his beloved, Aldimira, a slave at the court of Erimante.

Scene 2 – *The harem*

ALDIMIRA - Megan Hill

FLERIDA - Jake Harris

ARGIPPO - Gyaan Bhuyan

ORIMENO - Naomi Boot

ERISMENA - Amy Chau

Aldimira compares pictures of her lovers, Erineo and Orimeno. Her nurse Flerida offers advice. Argippo bursts in with news of victory. Orimeno has a rapturous reunion with Aldimira, introduces his wounded prisoner, and departs for the palace. Left alone with the unknown warrior, Aldimira is struck by his beauty. Flerida approves.

Scene 3 – *The Palace*

ERIMANTE - Francisco da Cunha Ribeiro

ALCESTA - Rebecca West

ARGIPPO - Gyaan Bhuyan

ORIMENO - Naomi Boot

ERISMENA - Natasha Keith

IDRASPE/ERINEO - Aaron Millar

Erimante, also infatuated with Aldimira, anticipates their meeting. Eager to promote their affair, Alcesta describes her in increasingly lurid detail. The victorious Orimeno presents his prisoner as a trophy of war, and the horrified King recognises the unknown warrior of his dream. He orders the prisoner be imprisoned, and secretly commands his servant Erineo to give him poison.

Scene 4 – *The harem*

ALDIMIRA - Aleksandra Korzeb

ALCESTA - Rebecca West

ERIMANTE - Francisco da Cunha Ribeiro

Aldimira, consumed with thoughts of her handsome patient, awaits the King. Alcesta urges her to flirt with him. The besotted Erimante offers Aldimira her freedom, and anything she desires. Coyly, she asks for the wounded prisoner. Although suspicious, Erimante grants her wish, knowing the prisoner is about to die.

Scene 5 – *The prison*

ALCESTA - Rebecca West

ERISMENA - Natasha Keith

IDRASPE/ERINEO - Aaron Millar

ERIMANTE - Francisco da Cunha Ribeiro

ALDIMIRA - Josephine Shaw

ORIMENO - Ingrid Leung

Alcesta delivers the discarded portraits of Erineo and Ormineo to the imprisoned warrior as proof of Aldimira's love. Erismena notices a resemblance between Erineo and her betrayer, Idraspe.

Erineo arrives with poison. Recognising him to be Idraspe, Erismena collapses in shock. Erineo/Idraspe attempts to explain his failure, but is dismissed by the gloating King. Erimante offers the seemingly dead prisoner as his gift to Aldimira - if she can wake him.

Erismena awakes violently from unconsciousness, calling out the names Idraspe and Erismena. Evading Aldimira's questions, she enlists her help in the revenge against Erineo/Idraspe. Aldimira offers her hand in return. Her former lover, Orimeno, watching unseen, is heartbroken.

(The King, discovering Erineo/Idraspe has failed in his poison mission, and that Aldimira has secretly married the unknown warrior, imprisons Aldimira, Erismena, and Erineo/Idraspe. In despair, Idraspe writes a suicide note.)

Scene 6 – *The garden*

FLERIDA - Jake Harris

ARGIPPO - Gyaan Bhuyan

Flerida and Argippo have a moment alone …

Scene 7 – *The courtyard of the prison*

ALDIMIRA - Katarzyna Bryl

ORIMENO - Ellinor Heldt

ARGIPPO - Gyaan Bhuyan

FLERIDA - Jake Harris

The desperate Orimeno tries to spring a reluctant Aldimira from gaol. Hearing her supposed husband has been recaptured, she begs Orimeno's assistance. Loyally, he agrees, but knows he is being used.

Argippo finds a letter revealing that Erineo is the vanished Prince Idraspe of Iberia, that Aldimira is his sister, and therefore a Princess. Aldimira is thrilled.

Scene 8 - *The deepest dungeon*

IDRASPE/ERINEO - Aaron Millar

ERISMENA - Nicole Shim

ERIMANTE - Francisco da Cunha Ribeiro

FLERIDA - Jake Harris

ALDIMIRA - Katarzyna Bryl

ORIMENO - Ellinor Heldt

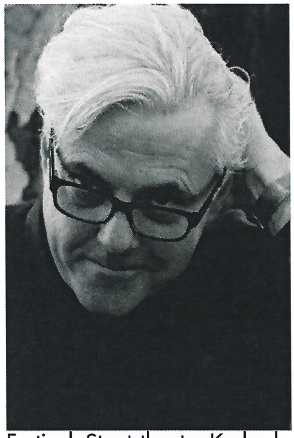
Erismena and Erineo/Idraspe lament their fates in the same cell. The King orders them to fight to the death. Erismena confronts Idraspe, and demands justice. The penitent Idraspe begs forgiveness, and she realises she cannot kill him. They reconcile, she pardons him. Erimante angrily demands to know why they are kissing, not killing. When Erismena reveals her true sex, Erimante spots the picture hanging from her neck. This reveals her to be both the heir to the throne of Armenia, and Erimante's daughter.

His dream is finally understood.

Aldimira, arriving to save her brother and her supposed husband, is astonished to discover her husband is in fact a woman. Erineo/Idraspe reveals his identity and asks Erimante for the hand of Erismena. Flerida suggests the King might make an honest woman of Aldimira. Erimante declines. Idraspe seizes the opportunity to thank Orimeno for his many kindnesses, and proposes he marry his sister Aldimira. Aldimira accepts. Everyone rejoices.

The cast would like to thank the Nick Sears, Audrey Hyland, Ann Somerville, Olivia Grant and Amy van Walsum for all their support with this project.

We would also like to thank the Estates and Facilities teams.



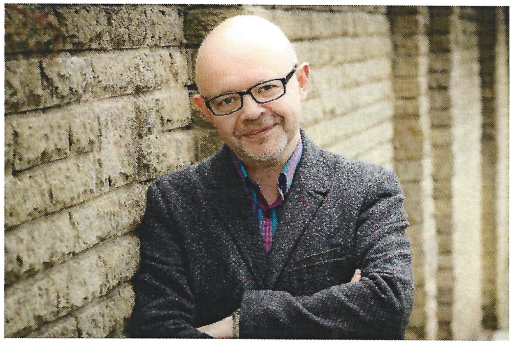
Jonathan Peter Kenny, conductor

Jonathan is from Liverpool, read Music at the University of Exeter, and studied at the GSMD with Ellis Keeler and James Bowman before embarking on a successful career as a soloist with many of the world's leading orchestras, conductors and directors.

Jonathan sang music from Machaut to the present day, performing 14 Handel operas and 13 oratorios, as well as creating roles for Nyman, Dove, Adès, Mykietyn, Vacchi, Tavener, Penderecki, Gribbin, Pook, Panufnik. He has sung for the ROH, Glyndebourne Festival, ENO, ETO, Scottish Opera, Teatro comunale di Bologna, Royal Opera Copenhagen, Salzburg Festival, Halle Festival, Staatstheater Karlsruhe, BBC Proms, Glimmerglass NY, Brooklyn Academy of Music, Teatr Wielki Warsaw, Opera du Rhin Strasbourg, and with the AAM, OAE, RLPO, RSNO, Ulster Orchestra, Polish National Radio Symphony Orchestra, Norwegian Radio Orchestra, English Baroque Soloists, Taverner Consort, Gabrieli Consort, English Concert, Ulster Orchestra, Ensemble Modern Frankfurt, under Sir John Eliot Gardiner, Ivan Fischer, Antoni Wit, Thierry Fischer, Andrew Parrott, Lars Ulrik Mortensen, Emmanuelle Haim, Harry Bicket. Recordings include *Mattheus-Passion* (Miller/Goodwin), *Agrippina, Israel in Egypt, Dido and Aeneas* (Gardiner), Puccini *Requiem,* Handel *Israel in Babylon* (Fontaine), Gesualdo *Tenebrae* (Parrott) Buxtehude *Cantatas* (van Immerseel), Pook *Flood,* Caldara *La conversion de Clodoveo* (Le Parlement de Musique).

In 2005 Jonathan made his debut as a conductor in a slate quarry on Valentia Island in a staging of Pergolesi *Stabat Mater.* Subsequently, he conducted Handel *Flavio, Xerxes, Agrippina, Ottone, Giulio Cesare, Amadigi, Tamerlano* (ETO), *Giulio Cesare, Rinaldo, Radamisto, Alcina, Serse* (Lucca), *The Duchess of Malfi,* (Royal and Derngate), Monteverdi *Orfeo* and *Il ritorno d'Ulisse in patria,* Gluck *Iphigénie en Tauride,* Mozart *Idomeneo,* (ETO), Graun *Cleopatra e Cesare* (Amsterdam), Jocelyn Pook *Anxiety Fanfare* (Royal Festival Hall, King's Place), and the first performance on period instruments in modern times of Rossini *Il viaggio a Reims.* With director James Conway, he led dramatic presentations of Bach *Johannes-Passion, H moll Messe, Matthäus-Passion* with multiple ensembles across the UK. In 2018 he conducted the world premiere of Jocelyn Pook and Alice Oswald's *Memorial* for 215 performers, at the Adelaide Festival, Brisbane Festival, and London Barbican. Digital work includes *Johannes-Passion, Mille regretz, Jonas, Io tacerò, Dido and Aeneas,* Ferrandini *Il pianto di Maria.*

Jonathan is the founder director of the period instrument orchestra ***Old Street Band***, for many years partner orchestra with English Touring Opera. His performing editions of *Tamerlano, Agrippina,* and *Ottone* have been performed in Dublin, London, Melbourne, Lisbon and Prague.



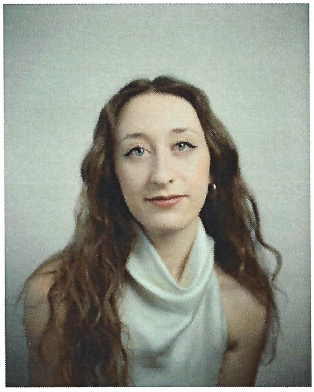
Stuart Barker, Director

Stuart grew up in Ongar. He has a BSc in Physics with Astrophysics from Royal Holloway and an MA in Art History from the Open University.

He was Director of Training and Productions for British Youth Opera from 2014 to 2023, directing *La Cenerentola, The Enchanted Island, The Vanishing Bridegroom, English Eccentrics, The Cunning Little Vixen, The Little Green Swallow, A Night at the Chinese Opera, Euridice* and *L'elisir d'amore* for the company and running regular workshops for singers.

He has directed *The Enchanted Pig, Les arts florissants* and *Mesdames de la Halle* (Royal Birmingham Conservatoire), *Ariadne auf Naxos* Prologue, *The Medium* and *La Vie Parisienne* (Royal Northern College of Music), *Suor Angelica* and *L'enfant et les sortilèges* (Royal Welsh College of Music and Drama), *Pavane for an Invisible Princess, Night Dance* and *The Sandman* (Guildhall School of Music and Drama), *Don Giovanni* (Centre for Opera Studies in Italy), *Black Sand* (Tête à Tête and Grimeborn), *La voix humaine* (Kypria International Festival, Cyprus). Stuart is a founder member of Third Hand, the UK's only dedicated puppet opera company, and has co-directed *Puppet Lieder, Njogel, Master Peter's Puppet Show, Angela – an Inverted Love Story* and *Renard*. As Artistic Director of The Minotaur Music Theatre he directed *La voix humaine, A Dinner Engagement, Comedy on the Bridge, Sāvitri, The Waiter's Revenge, Hin und zurück, A Man of Feeling, L'occasione fa il ladro, Riders to the Sea, The Bear, Il barbiere di Siviglia, Così fan tutte, Don Giovanni, Dido and Aeneas, Cox and Box, La bohème, The Wandering Scholar, La Cenerentola* and *Rita*.

Stuart has directed opera scenes for the RCM, as well as for the Royal Northern College of Music, Royal Conservatoire of Scotland, Royal Welsh College of Music and Drama, Royal Birmingham Conservatoire, Trinity Laban Conservatoire of Music and Dance, Centre for Opera Studies in Italy and Birkbeck's Opera Diploma Course. He is a teacher of acting at the RCM and the RBC.



Francesca Lauri, pianist

Francesca Lauri is sought after as a collaborative pianist specialising in the vocal repertoire of song and opera. She recently won the Help Musicians Accompanist's prize at the 2025 Kathleen Ferrier Awards and previously the collaborative piano prizes at the 2024 Royal Over-Seas League competition, John Kerr awards, the AESS Dorothy Richardson English Song Prize and the Somerset Song Prize.

As a Young Artist, Francesca has participated in various programmes such as Leeds Lieder, Shipston Song, Oxford Song as well as the Samling Institute with whom she now regularly works. She is passionate about French Melodie and was the Viola Tunnard Scholar during her time as a Britten Pears Young Artist where she worked closely with Susan Manoff, Veronique Gens and Audrey Hyland on French Song repertoire. She is currently a Wigmore French Song Exchange Artist.

Francesca graduated last summer with distinction from her postgraduate studies in Collaborative Piano at the Royal College of Music where she was the recipient of the Ian Evans Lombe Scholarship, studying with Simon Lepper, Kathron Sturrock and Roger Vignoles. She was supported generously by the Countess of Munster trust and won the pianist prizes in the Lieder competition, the Lies Askonas, the Joan Chissell Schumann competition. In 2022, she graduated from Trinity Laban,under the tutelage of Sergio de Simone, with First-Class Honours, receiving the TCL Silver Medal for piano studies and the David Gosling Prize for Piano Accompaniment. Francesca is the current Lord and Lady Lurgan collaborative piano fellow for the RCM vocal department.

Francesca looks forward to returning to Britten Pears Arts in June to perform in the Aldeburgh Festival and to perform with the Wigmore French song exchange in Paris and at Wigmore Hall in June.

ROYAL COLLEGE OF MUSIC London

MUSIC IN THE MUSEUM

Friday 16 May, 12.30pm

Museum Gallery

Welcome to the Royal College of Music

Leo Brouwer (b 1939)	Guitar Sonata no 1	15'
Cameron Murray guitar		
Schubert (1797–1828)	Quartettsatz no12 in C minor D703	10'
Apollo Quartet **Kenza Stamselberg** violin **Kana Aihara** violin **Florence Cope** viola **Vivian Tupker** cello		
Bacewicz (1909–1969)	Polish Caprice for solo violin	3'
Clarissa Cheuk violin		
Klughardt (1847–1902)	Wind Quintet op 79 *i* *Allegro non troppo* *ii* *Allegro vivace* *iii* *Andante grazioso* *iv* *Adagio – Alegro molto vivace*	22'
Fontina Winds **Alessandra Scalzone** flute **Patricia Khachkalyan Gomes** oboe **Anna Lepki** clarinet **Seb Barley** horn **Joe Lyndley** bassoon		

Upcoming Events

RCM AT ST MARY ABBOTS CHURCH

Friday 23 May, 1.05pm
St Mary Abbots Church

Repertoire to include:
Shostakovich String Quartet no 7 in F sharp minor op 108
Beethoven String Quartet no 4 in C minor op 18 no 4
Shostakovich String Quartet no 1 op 49

Tickets: Donations welcomed
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Programme details correct at time of going to print.

ROYAL COLLEGE OF MUSIC London

OPERA **SCENES**

5.30pm | 16 May 2025

Britten Theatre

Director Ashley Pearson

Conductor Paul McKenzie

Pianist Alice Turner

Production Team

Director
Ashley Pearson

Conductor
Paul McKenzie

Pianist
Alice Turner

Head of Lighting
Colin Eversdijk

Deputy Head of Lighting
Dan Foggo

Head of Stage
Matthew Gorman

Stage Manager
Katherine Verberne

Stage Manager
Zoë Rogers- Holman

Head of Costume
Laura Pearse

Costume Assistant
Zoe Hammond Joyce

Set and Props
Britten Theatre Workshop

Programme Curator
Audrey Hyland

Cast

Adam Clayton

Annie Catrìona MacDonald

Alexander Semple

Benedict Parker

Carys Davies

David Fraser

Emily Wishart

Esmée Loughlin Dickenson

Eve Pearson Maxwell

Georgia Ridehalgh

Henry Godwin

Isabel Xu

Jannik Horlitz

Jiaxi Lin

Katherine Gibson

Lily Mo Browne

Lucile Guedj

Lu Shi

Marlene Chevalley Knoepfler

Natalka Pasicznyk

Pengli Zhang

Sian Sulke

Sofia Bagulho

Sophie Lagden

Wenlan He

Wu Fei

Xiaomin Cheng

Yewon Kim

Yiran Shi

Yitian Yin

Zheng Jiang

Directors Note

Dressing the Divide: Fashion, love and power in the interwar imagination
This collection of operatic scenes invites us to explore the interwar period not as a single setting, but as a patchwork of vivid, colliding worlds—each shaped by its own codes, moods and silhouettes. Between the trauma of the First World War and the shadow of the second, people across Europe redefined not only their political and social realities, but their identities—through love, through power, and, tellingly, through what they wore.

We move from the black lace veils and family plotting of *Gianni Schicchi* to *The Consul*, where function overwhelms form, and Eastern European austerity and oppressive bureaucracy seep into every corner. *Poppea* basks in sun-bleached Mediterranean glamour—linen, sunglasses, and the allure of sensuality—while *L'Egisto* channels the high-artifice and golden-age glamour of Dior and Chanel, where gods and mortals alike play out their roles in a world of polished beauty and ambition.

The boudoir becomes a stage in *Orpheus in the Underworld*, where flirtation bubbles beneath the surface, decorum slips, and even a stray fly can derail plans. Both *Ariodante* and *La Finta Giardiniera* retreat to the English countryside, where crisp tailoring and garden-party pastels set the scene for stories underscored by betrayal, mistaken identities, and frantic longing.

La Fille du Régiment parades military uniforms alongside affection and absurdity, while *Rinaldo*, channelling the mystique of Marlene Dietrich, becomes a study in transformation, glamour, and power. And finally, *Falstaff* lands us squarely in small-town Britain, where tweed coats and tart remarks reign, and gossip is as sharp as the hemlines are practical.

What unites these wildly different worlds is the operatic heartbeat of the period: love and power. In these stories, love is both weapon and weakness; power is seductive and unstable. Whether through arranged marriages, military might, mistaken identities or shifting alliances, the characters negotiate their fates in a society where roles—like costumes—are worn, subverted, and stripped away.

Synopses

Gianni Schicchi

G. Puccini

Zita	**Sian Sulke**
La Ciesca	**Lily Mo Browne**
Nella	**Katherine Gibson**
Rinuccio	**Wu Fei**
Gherardo	**Pengli Zhang**
Marco	**Yiran Shi**
Betto di Signa	**Henry Godwin**
Simone	**David Fraser**

Following Buoso Donati's death, his family is immediately thrown into chaos when a rumour spreads that he may have left his vast fortune — including the mills and donkeys — to a local priory of monks.

They frantically search his office for the will. Rinuccio, a young cousin in love with Lauretta, the daughter of Gianni Schicchi, is the first to find it. Sensing an opportunity, he uses his advantage to persuade his aunt Zita to promise that if the inheritance stays in the family, she will allow him to marry Lauretta.

When the family discovers that Donati has indeed left everything to the monks, they're forced to enlist the help of one man to get out of the mess — Gianni Schicchi.

The Consul

G. C. Menotti

Secretary	**Lucile Guedj**
Magda	**Sofia Bagulho**
Foreign Woman	**Marlene Chevalley Knoepfler**
Mr Kofner	**Alexander Semple**

At a consulate in an unnamed totalitarian European country, a crowd waits anxiously to obtain visas. Mr. Kopfer, who has returned day after day with the incorrect documents, continues his efforts in vain.

When a foreign woman arrives, she pleads with the secretary for help securing a visa, with Mr. Kopfer acting as translator. The woman's daughter has run off with a soldier from the country and is now gravely ill, in desperate need of her mother's care.

Magda, the wife of a political dissident, is also desperate to escape and reunite with her husband. She tries to speak directly to the consul, but the secretary blocks her attempts. The process is slow and bureaucratic, with mountains of specific paperwork required before a visa can be granted.

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L'Incoronazione di Poppea

C. Monteverdi

Ottone	**Jiaxi Lin**
Ottavia	**Esmée Loughlin Dickenson**
Drusilla	**Natalka Pasicznyk**

Ottavia, Empress of Rome, laments the betrayal of her husband, Emperor Nero, who is having an affair with Poppea. Seeking revenge, she enlists Ottone—who owes his family's fortunes to her—to assassinate Poppea. Though Ottone is himself in love with Poppea, he is pressured into compliance. Ottavia threatens to denounce him to Nero if he refuses and instructs him to commit the deed in disguise, dressed as a woman.

Drusilla, a lady of the court, is in love with Ottone and believes he intends to marry her, despite his feelings for Poppea. When Ottone reveals his mission, she willingly offers her clothing to aid in his disguise.

L'Egisto

F. Cavalli

Belezza	**Isabel Xu**
Voluptia	**Sian Sulke**
Amore	**Yitian Yin**

The goddesses of Love and Beauty revel in their power to bring joy to the world. Cupid arrives bearing "arrows" — in the form of fan mail — for them to delight in.

Orpheus in the Underworld

J. Offenbach

Eurydice	**Xiaomin Cheng**
Jupiter	**Wu Fei**
Violinist	**Natasha Sutanto**

Eurydice has left her husband to join her lover Pluto in the underworld — but now finds herself locked away and thoroughly bored.

Jupiter, King of the Gods, having discovered where Pluto is keeping her, transforms into a dazzling golden fly and slips through the keyhole. On the other side, he finds Eurydice, who is captivated by his buzzing.

Ariodante

G. F. Handel

Dalinda	**Carys Davies**
Lurcanio	**Benedict Parker**

Dalinda, once blindly in love with the deceitful Polinesso, is now wracked with guilt for helping him ruin the Princess Ginevra's reputation.

Lurcanio, who has long loved Dalinda, approaches her again, after being previously rejected. In this scene, Dalinda, deeply remorseful and changed by what has happened, begins to return Lurcanio's feelings and finally gives him a reason to hope.

Falstaff

G. Verdi

Alice Ford	**Eve Pearson Maxwell**
Meg Page	**Sophie Lagden**
Nannetta	**Lu Shi**
Mistress Quickly	**Esmée Loughlin Dickenson**

Sir John Falstaff, a vain, womanising drunkard, hatches a plan to seduce the wives of two wealthy men in order to get his hands on their money. In this scene, the wives — Alice Ford and Meg Page — compare the identical love letters they've received from him. Together with Mistress Quickly and Alice's daughter Nannetta, they decide to teach Falstaff a lesson he won't forget.

Rinaldo

G.F. Handel

Rinaldo	**Zheng Jiang**
Armida	**Yewon Kim**

Rinaldo, a valiant knight in the Crusader army, is deeply in love with Almirena, daughter of Crusader leader Goffredo. Determined to destroy Rinaldo, whom she sees as the key to the Crusaders' success, the sorceress Armida abducts Almirena. Desperate to save his beloved, Rinaldo sets off in search of her, only to fall into Armida's trap.

In this scene, Rinaldo is brought before Armida, who, initially focused on destroying him, finds herself unexpectedly captivated. When Rinaldo rejects her advances, she uses her magic to take on Almirena's form, hoping to deceive him — but Rinaldo, wary of the illusion, remains unconvinced.

La Fille du Regiment

G. Donizetti

Marie	**Wenlan He**
Sulpice	**Alexander Semple**

Marie, raised by the Twenty-First Regiment of the French army and especially her adopted father, Sergeant Sulpice, reflects on her upbringing as a vivandière, or canteen girl, and her deep connection to the regiment. In this scene, the two share a moment of nostalgia, reminiscing about her childhood amid the soldiers, their shared love of military life, the thrill of victory, and the beat of the drum.

La finta giardiniera

W.A. Mozart

Serpetta	**Annie Catrìona MacDonald**
Sandrina	**Emily Wishart**
Ramiro	**Georgia Ridehalgh**
Podesta	**Adam Clayton**
Nardo	**Jannik Horlitz**

The Marchioness Violante Onesti, previously stabbed by her hot-headed ex Count Belfiore, is very much alive and undercover as "Sandrina," a gardener in the country estate of a lovelorn Mayor who's now hopelessly infatuated with her. Her loyal servant Roberto (also in disguise as "Nardo") is pining for the housemaid Serpetta—who's busy chasing the Mayor.

Meanwhile, the brooding Cavalier Ramiro sulks over the Mayor's niece, who won't give him the time of day. As the curtain rises, everyone cheerfully sings about how glorious the weather is, while seething with romantic misery.

Ashley Pearson

Director

As a director and librettist, Ashley Pearson has worked for companies including HGO, RCM, King's Head Theatre, Malta Three Palaces Festival, OperaUpClose and Opera on Location. She has worked extensively as an assistant and staff director across the UK for productions including Berenice, Macbeth (Royal Opera House); Les Mamelles de Tirésias/Une Éducation Manquée (Royal College of Music); Don Giovanni, Die Fledermaus (Lyric Opera Studio Weimar); Carmen, La Traviata and Ulla's Odyssey (OperaUpClose). Ashley holds a Masters of Fine Arts in Theatre Directing from East 15 Acting School, and has studied directing at GITIS (Russian University of Theatre Arts), Powerhouse Theatre Festival and Seacoast Theatre Centre. Ashley is the Artistic Director of St. Paul's Opera, and one of the creators of Warehouse Opera.

Paul McKenzie

Conductor

Paul McKenzie lives in London, and works as an Opera Repetiteur, with regular engagements with English Touring Opera, Grange Park Opera and the Royal College of Music International Opera School.

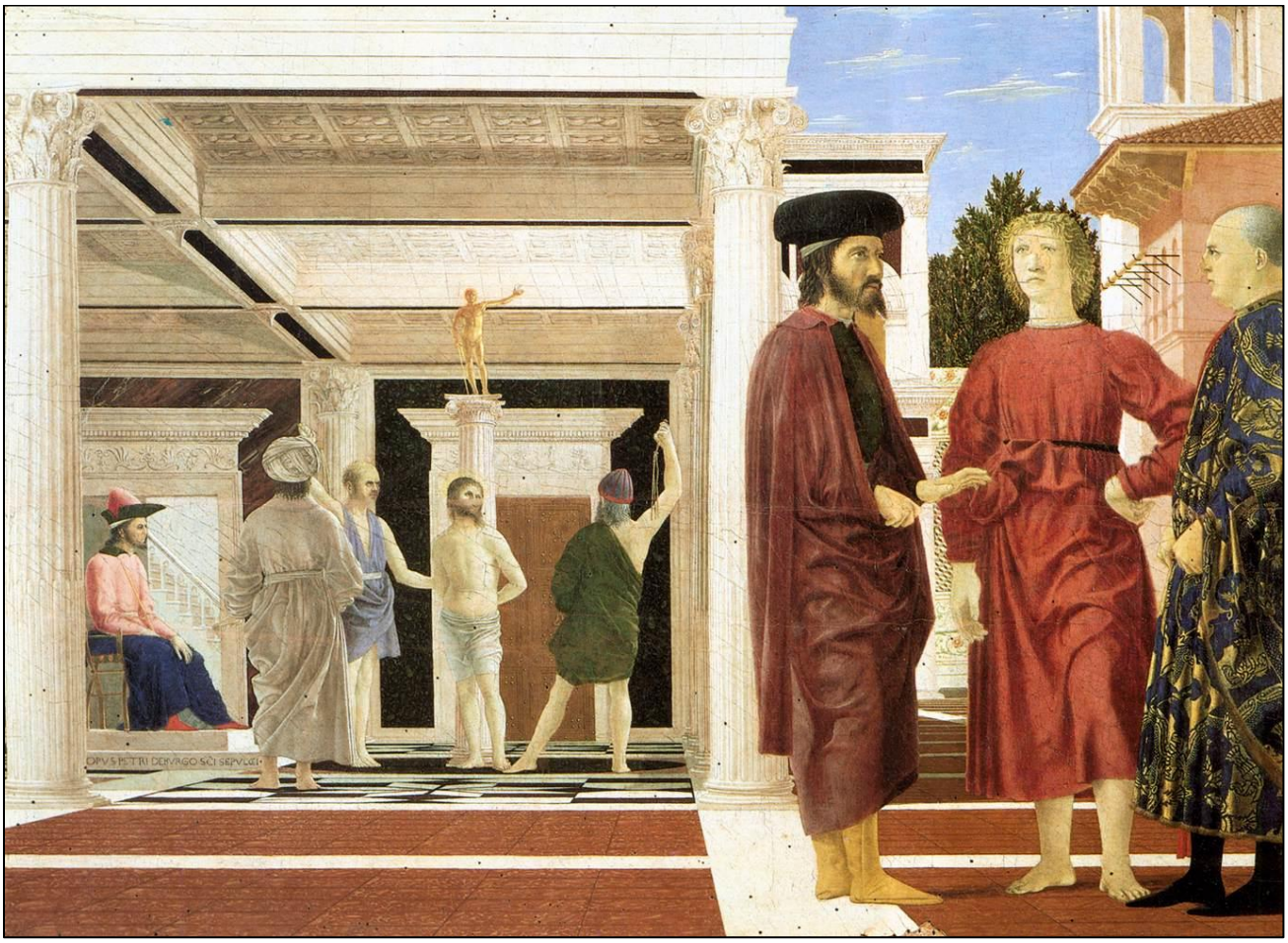
Paul previously attained a Masters in Piano Accompaniment at the Royal College, was subsequently a Junior Fellow, and has enjoyed working with the vocal department since.

Paul has also performed many concertos, and enjoys working as a vocal coach, music director, orchestral pianist, and a song accompanist.

UPCOMING EVENTS

IN THE RCM VOCAL FACULTY

SUMMER TERM 2025



Monteverdi, Strozzi + Dove | ***Love, Conflict, Renaissance***

7:00pm | 23, 25, 27, 28 June | Britten Theatre

Michael Rosewell conductor
Sir Thomas Allen director
Laura Jane Stanfield designer
Kevin Treacy lighting designer

Tickets £20, £40, £60, £10 under 35

Find other events at **www.rcm.ac.uk/events**

ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 16 May, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Peteris Vasks (b 1946)	Das Buch *i* *Fortissimo*	6'

Alina Maries-Reim cello

Judith Bingham (b 1952)	Lacemaking	5'
Graham Fitkin (b 1963)	Hurl	9'

Emilija Auskalnyte soprano saxophone
Kezia Lovick-Jones alto saxophone
Maya Mitra tenor saxophone
Paco Lee baritone saxophone

Charles Kwong (b 1985)	Beside Poetry **詩餘** *i* *Prince of Lanling* ***蘭陵王***	5'

Anson Lam piano

Mozart (1756–1791)	Violin concerto no 5 in A major K219 *i* *Allegro aperto*	10'

Ankit Tripathi violin

Martinů (1890–1959)	Trio for flute, cello and piano H 300 *i* *Poco allegretto* *ii* *Adagio* *iii* *Andante – Allegro scherzando*	17'

Esihle Mthethwa flute
Da In Kim cello
Nancy Zong piano

Upcoming Events

RCM AT ST MARY ABBOTS CHURCH

Friday 23 May, 1.05pm
St Mary Abbots Church

Repertoire to include:
Shostakovich String Quartet no 7 in F sharp minor op 108
Beethoven String Quartet no 4 in C minor op 18 no 4
Shostakovich String Quartet no 1 op 49

Tickets: Donations welcomed
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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ROYAL
COLLEGE
OF MUSIC
London

Junior Department
Piano Concert

Tonight's concert is dedicated to the memory of

John Barstow (1937-2024),

beloved RCMJD Piano Professor for 50 Years!

Saturday 17 May 2025, 5.45pm
Performance Hall

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Aaron Tian

JS Bach	Toccata in D Major BWV912	10′

Ka Men Yau

Liszt	Jeux d'eau a la villa d'Este	8′

Reuben Moisey

Chopin	Nocturne op 48 no1 in C minor	6′

Hedi Triki

Schubert	Impromptu in G flat op90	6′
Ernesto Lecuona	Gitanerías	2′

Oliver Warne-Holland

Helen Hopekirk	Air	2.5′
Debussy	Feux d'Artifice	4′
Chopin	Prelude no24 in D minor	2′

Cecilia Committeri

Schumann	Allegro op8	9′

Alex Pylypenko

Debussy	Reflets dans d'eau	5.5′
Scriabin	Etude op8 no12	2.5

Matteo Nacher Saltara

Debussy	L'isle Joyeuse	6′

Matty Oxtoby

Honneger	Souvenir de Chopin	3′
Liszt	Hungarian Rhapsody no11	5.5′

With special thanks to all our wonderful piano teachers:

Daniel Hill, Yekaterina Lebedeva, Natasa Lipovsek, Alvin Moisey, Neil Roxburgh, Clara Rodriguez, Claudia Schurr, Andrew Zolinsky

for their invaluable assistance in preparing their students for today's concert.

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Tim McNiven *Administrative Coordinator*
John Mitchell *Performance Manager*

ROYAL COLLEGE OF MUSIC London

MUSIC IN THE MUSEUM: HISTORICAL PERFORMANCE

Friday 23 May, 12.30pm

Museum Gallery

Welcome to the Royal College of Music

Boccherini (1743–1805)	Sonata for cello and continuo in C minor, G 2 *ii* *Largo* *iii* *Allegretto*	6'
Aurelien Pinchon cello **Carlos Villa Contreras** cello		
Haydn (1732–1809)	Sonata in C major XVI:48 *i* *Andante con espressione* *ii* *Rondo:Presto*	12'
Sawa Ward fortepiano		
Beethoven (1770–1827)	Sonata for Piano and Violoncello in G minor op 5 no 2 *i* *Adagio sostenuto e espressivo* *ii* *Allegro molto piu tosto presto* *iii* *Rondo: Allegro*	25'
Carlos Villa Contreras cello **Sawa Ward** fortepiano		

CHAMBER SPOTLIGHT: PETER AND THE WOLF

Wednesday 25 June, 6pm
Amaryllis Fleming Concert Hall

Leif Tse & Sam Scheer conductors
Lucy Hollins narrator

Prokofiev's iconic *Peter and the Wolf* is brought to life by narrator Lucy Hollins in this intimate arrangement for chamber ensemble.

Repertoire to include:
Gabriel Prokofiev Techno Suite
Prokofiev (arr Matthews) Peter and the Wolf

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL COLLEGE OF MUSIC London

OPERA SCENES

5.30pm | 23 May 2025

Britten Theatre

Director Eloise Lally

Conductor Tim Murray

Pianist David Smith

Production Team

Director
Eloise Lally

Conductor
Tim Murray

Pianist
David Smith

Head of Lighting
Colin Eversdijk

Deputy Head of Lighting
Dan Foggo

Head of Stage
Matthew Gorman

Stage Manager
Katherine Verberne

Stage Manager
Zoë Rogers- Holman

Costume Designer / Supervisor
Philip Engleheart

Head of Costume
Laura Pearse

Costume Assistant
Zoe Hammond Joyce

Set and Props
Britten Theatre Workshop

Programme Curator
Audrey Hyland

Cast

Adam Clayton

Alexandra Cooper

Ariana Ricci

Astrid Montén

Benedict Parker

Charlotte Forknall

Emma McClean

Emily Wishart

Erica Paterson

Gigi Casey

Henry Godwin

Jannik Horlitz

Julieta Kunik

Lori Grainger

Lily Mo Browne

Nadiia Chaichenko

Natasha Oldbury

Olly Bowes

Penglei Liang

Pengli Zhang

Tia Radix- Callixte

Ustinya Malinina

Xingtian Ge

Yaqiao Huang

Yihan Wang

Yiran Shi

Directors Note

Each of these eleven scenes capture a moment in history. From the fall of the Roman Empire to the turn of the 19th century, the common themes of love, lust and greed have been embodied in operatic material, creating a thread which continues to connect us to our own humanity. Our relationship with the past is difficult - existing in a tension between what we know and what we can imagine. This journey through time gives vision to both the stories being told in opera and the context they were written in.

One particular perspective being explored across these pieces, is the role of the courtesan; as a symbol for women's sexuality, desire and one of the few positions in which woman had some agency in society. We look at the development of this role across history and the male response to women with sexual power.

We start in ancient Rome at the beginning of opera history. In Montiverdi's Poppea, we see the battle that Nero + Poppea's affair has bred amongst the gods play out, as love must go to war to defend her status against the earthly immorality that's sweeping the empire. Moving forward one hundred and forty years, Pappageno brings his muse to life, conjuring his own image in Pappagena. The pair emerge from Haydn's uninhabited island, where four lovers reunite after thirteen years apart. In Cimarosa's 1792 work, The Clandestine Marriage, we move to a comedy of manners, where the widowed aunt Fidalma and her two nieces fight over a man whose heart has already been secretly given. This piece takes us to look at women in society, the roles they had to uphold, and the greed that comes with wealth.

We time jump again to 1849, to hear our first piece in English from Nicolai's The Merry Wives. Two housewives reject the limitations set by their husbands to explore their sexuality in trickery with Falstaff in the woods. Then, the first of four Offenbach's pieces, moving us into the world of vaudevillian / opera bouffe theatre creatures. In his parody on Orpheus myth, we see Offenbach himself, as a composer, desperately frustrating his rather modern wife with his tormenting violin. Another wife looking for liberation. Les Bavards + La Perichole introduce us to the streets - as we see penniless poets and comedians rub up against establishment figures of corruption and authority. We end this section with La Barcarolle - where the romantic melody from Tale of Hoffman sees us meet Giulietta, a famed courtesan and Nicklaus, a woman in a mans clothing, enjoy the ideas of seduction together. The final scenes from Massanet take us right up to 1899. A colourful culmination of the women we have met so far appear in his take on Cinderella - the madam and her daughters enjoying all of life's pleasures as the can - can performers at the Moulin Rouge. Courtesan Thais, after her meditation, takes us back to Alexandria, with a decision which cuts to the heart of the evening. In search for pure, sensual love she gives up her life of slavery to men for connect with a deeper spirituality

Synopses

Poppea

C. Monteverdi

Fortuna	Astrid Montén
Virtu	Lori Grainger
Amore	Emily Wishart

One of the first opera's which uses historical events and people, this scene starts the piece and sets the tone for the story pf adultery, immortality and the ruthless ambition of Nero and Poppea.

Here we meet the goddess': Virtu, Fortuna, Amore – each fighting for their place amidst a crumbling Roman Empie.

L'isola disabitata

J. Haydn

Constanza	Xingtian Ge
Silvia	Emma McClean
Gernando	Benedict Parker
Enrico	Yiran Shi

On an Island in the Pacific, Constanza and Silvia have been living alone for thirteen years. This finale quartet sees them discovered by their male counterparts. For Constanza, a long-awaited reunion with her beloved husband Gernando and for Silvia, her first encounter with the other sex and a new feeling awakened in her sight of Enrico.

Die Zauberflöte

W. A. Mozart

Papagena	Alexandra Cooper
Papageno	Henry Godwin

After the trials and tribulations of a journey alongside Prince Tamino, Papageno is finally rewarded with the hand of his female companion. Conjured from his own image, Papagena is given to him.

Il matrimonio segreto

D. Cimarosa

Fildalma	Charlotte Forknall
Elisetta	Penglei Liang
Carolina	Julieta Kunik

Based on the 1766 play, 'The Clandestine Marriage,' we meet Fidalma and her nieces Elisetta & Carolina, whose sisterly bickering looks at the supposed essential female qualities of a society Woman at the time.

Orpheus in the Underworld

J. Offenbach

Orpheus	Adam Clayton
Eurydice	Tia Radix-Callixte
Violinist	Natasha Sutanto

A parody of Gluck's Orfeo ed Eurydice, Offenbach works with the classic myth to create a comic scene, between a frustrated couple who are quite happy to be rid of each other! A rustic violinist and his vibrant shepherdess!

The Merry Wives of Windsor

O. Nicolai

Mrs Ford	Gigi Casey
Mrs Page	Nadiia Chaichenko
Sir John Falstaff	Olly Bowes

Sir John Falstaff is up to no good. Having sent love letters to both Mrs Ford and Mrs Page, he has now been invited into the Forest of Windsor for a masked ball rendezvous.

Les Bavards

J. Offenbach

Ines	Ariana Ricci
Roland	Ustinya Malinina

In a rarely performed Offenbach operetta, the 'chatterboxes' as mentioned in the title, are young Ines' Aunt and Uncle. As she plans a way to escape their endless chattering, penniless poet Roland engages in a romance, trying to steal a kiss as her uncle counts his pennies. A light comic scene in the early opera bouffe style.

Cendrillon

J. Massenet

Madame de la Haltière	Lily Mo Browne
Noémie	Erica Paterson
Dorothée	Charlotte Forknall

In Massenet's version of a fairy tale, we meet Madame de la Haltière and her two daughters, Noémie & Dorothée, as they prepare to meet the king at a ball that evening.

Thaïs

J. Massenet

Thaïs	Yihan Wang
Athanaël	Olly Bowes

In this scene, following the well-known instrumental 'meditation' Thaïs meets with Athanaël, and expresses her desire to follow in his religious path. Here, Massenet challenges our perceptions- with the religiously devout monk Athanaël overtaken by jealousy and lust for Thaïs , whilst she, a courtesan, shows purity of heart.

Tales of Hoffman

J. Offenbach

Giuletta	Yaqiao Huang
Nicklausse	Ustinya Malinina

This gorgeous song from Offenbachs' Tales of Hoffman sees the framed courtesan Giuletta and, Hoffmans's muse turned closest ally, Nicklausse, delight the salon audience with song about the pleasure of the night.

La Périchole

J. Offenbach

Périchole	Natasha Oldbury
Piquillo	Pengli Zhang
Don Andrès	Jannik Horlitz

Another Offenbach operetta, La Perichole features a poor of Peruvian street singers, trying to find their way out of prison after capture from Governor Andrez.

The Merry Wives of Windsor

O. Nicolai

Mrs Ford	Gigi Casey
Mrs Page	Nadiia Chaichenko
Sir John Falstaff	Olly Bowes
Anne	Erica Paterson

The two women are having their fun and, after meeting up with Anne; in the forest on her own romantic adventure, rejoice in merriment of having finally got their own back on the hopeless, loveable knight.

Eloise Lally

Director

Eloise Lally is an international opera + theatre director.
Her new and critically acclaimed production of Bellini's 'The Capulets & The Montague's' has just finished its national tour with English Touring Opera. Her recent production of Purcell's 'The Fairy Queen' for Hampstead Garden Opera, was nominated for Off West End awards, in the Best Opera Production and Best Opera Performance categories.

Eloise will soon be directing Donizetti's 'L'Elisir D'Amore' for St Paul's Opera.

Previously, Eloise has worked as a revival director for Katie Mitchell's operatic productions, directing at many of Europe's leading opera houses. This has included productions at The Liceu, Oper Koln, WNO and Opera National de Bordeaux.

Her theatre work has included site - specific, outdoor productions of The Tempest, Cymbeline, A Midsummer Night's Dream and extensive work with playwrights on new texts, directing at Theatre503, Ovalhouse and many of London's off - west end venue's.

As an assistant, she has worked with Louisa Muller at Garsington Opera, Ella Marchment for Wexford Opera Festival and recently toured Paul Carr's new production of 'Powder Her Face' with the Netherlands Reisoper.

She has an MA in Theatre Directing from Mountview Academy of Theatre Arts

and a 1st class Ba in Theatre from University of Surrey

Tim Murray

Conductor

With his calm authority and clear, expressive technique, British conductor Tim Murray has a growing international reputation as a conductor of opera, ballet and contemporary repertoire. Of Asian and white heritage, he has worked for prestigious companies in Europe, Asia and South Africa. From 2015-2019 he was Associate Music Director of Cape Town Opera, and from 2006-2011 Music Director of the experimental opera company Tête à Tête. He was a 'Newcomer' finalist in the International Opera Awards.

He has made important connections with several European theatres in recent seasons, conducting *Cardillac* for Polish National Opera, *Street Scene* at Oper Köln and Teatro Real Madrid, *West Side Story* for Royal Danish Opera, *Blixen, Carmen* and *Et Folkesagn* for Royal Danish Ballet, and George Benjamin's *Into the Little Hill*, also for the Teatro Real Madrid.

During his time with Cape Town Opera he had success with core repertoire, such as *Der fliegende Holländer, Orphée et Eurydice, The Merry Widow* and *Carmen*, as well as with touring projects: *Porgy and Bess* in Buenos Aires, Madrid, Barcelona, Bordeaux and the UK, and Mandela Trilogy, which opened the 2016 International Orchestral Series at the Royal Festival Hall to great acclaim, and toured to the UK, Italy, Dubai and Hong Kong.

He has a long-standing relationship with the Royal Ballet and Opera, having conducted for both companies in the Linbury Studio Theatre during his early years. More recently he gave the UK stage premiere of Gerald Barry's celebrated opera *The Importance of Being Earnest*. He has worked closely with Mark-Anthony Turnage on the development of his three Royal Opera commissions: *Anna Nicole, Coraline* and, most recently, the Olivier Award-winning *Festen*.

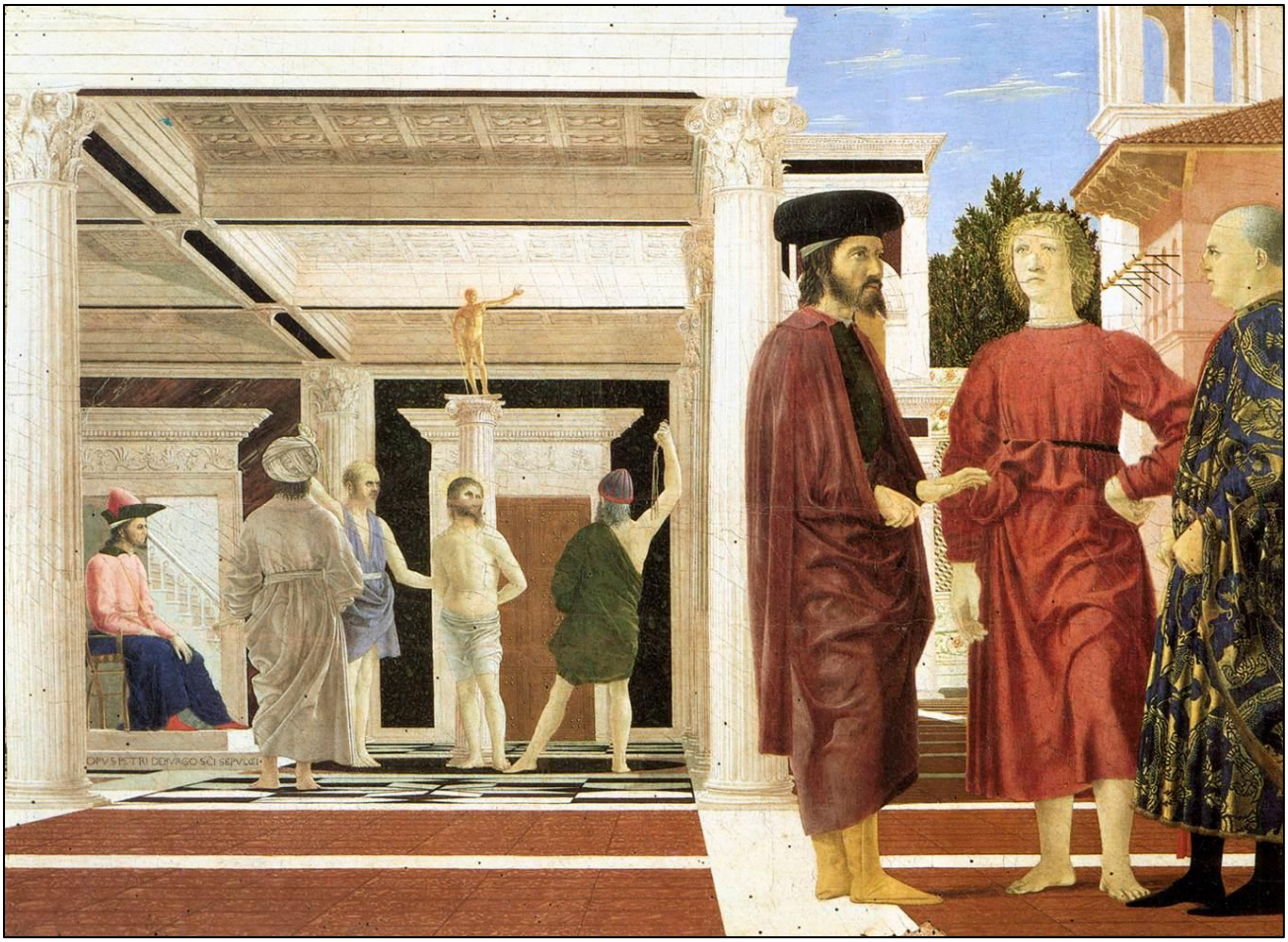
Selected by Vladimir Jurowski to be his regular assistant with the London Philharmonic Orchestra, Murray has an ongoing relationship with the orchestra. He conducted concerts as part of *Changing Faces – Stravinsky's Journey*, as well a programme of music from Theresienstadt. His other concert work includes a Beethoven programme with Royal Northern Sinfonia, *The Dark Mirror: Zender's Winterreise* in Shanghai, *A Child of our Time* with the Orquesta y Coro de Radio Televisión Española, and concerts with the Philharmonia Orchestra, Cape Town Philharmonic, BCMG, BBC Concert Orchestra and BBC Singers.

Murray works with some of the world's leading ballet companies. His relationship with the renowned choreographer Wayne McGregor led to his 2014 debuts with the Royal Ballet, and at the Bolshoi Theatre, as well as to the premiere of Turnage's *Undance* with Random Dance. Other ballet projects include a triple bill for Hong Kong City Ballet, *The Soldier's Tale in Japan*, and Spring and Fall and *The Rite of Spring* for Hamburg/Cape Town City Ballet. He was a regular guest conductor with Rambert Dance Company.

UPCOMING **EVENTS**

IN THE RCM VOCAL FACULTY

SUMMER TERM 2025



Monteverdi, Strozzi + Dove | *Love, Conflict, Renaissance*

7:00pm | 23, 25, 27, 28 June | Britten Theatre

Michael Rosewell conductor
Sir Thomas Allen director
Laura Jane Stanfield designer
Kevin Treacy lighting designer

Tickets £20, £40, £60, £10 under 35

Find other events at www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 23 May, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Shostakovich (1906–1975)	String Quartet no 7 in F sharp minor op 108 *i* *Allegretto* *ii* *Lento*	7'

Apollo Quartet
Kenza Stamselberg violin
Kana Aihara violin
Florence Cope viola
Vivian Tupker cello

Beethoven (1770–1827)	String Quartet no 4 in C minor op 18 no 4 *i* *Allegro ma non tanto* *ii* *Scherzo: Andante Scherzoso quasi allegretto* *iii* *Minuet: allegretto* *iv* *Allegro*	23'

Nasia Quartet
Karen Matoba violin
Audrey Au violin
Karis Lee viola
Vincent Chen cello

Shostakovich (1906–1975)	String Quartet no 1 op 49 *i* *Moderato* *ii* *Moderato* *iii* *Allegro molto* *iii* *Allegro*	15'

Sylva Quartet
India Reilly violin
Vera Edgington viola
Marélie Chomarat violin
Lucy Hepburn cello

CHAMBER SPOTLIGHT: PETER AND THE WOLF
Wednesday 25 June, 6pm
Amaryllis Fleming Concert Hall

Leif Tse & Sam Scheer conductors
Lucy Hollins narrator

Prokofiev's iconic *Peter and the Wolf* is brought to life by narrator Lucy Hollins in this intimate arrangement for chamber ensemble.

Repertoire to include:
Gabriel Prokofiev Techno Suite
Prokofiev (arr Matthews) Peter and the Wolf

Tickets: £5
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STAY UP TO DATE

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MUSIC IN THE MUSEUM:
HISTORICAL PERFORMANCE

Friday 30 May, 12.30pm

Museum Gallery

ROYAL COLLEGE OF MUSIC London

Welcome to the Royal College of Music

Geminiani (1687–1762)	Violin Sonata op 1 no 2 in Dminor *i* *Grave*	2'

Alma Balazs violin **Xavier Lowe** cello **Apolline Khou** harpsichord

Geminiani	Cello Sonata op 5 no 5 in F major *i* *Adagio* *ii* *Allegro Moderato* *iii* *Adagio* *iv* *Allegro*	9'

Theo Tinkler cello **Xavier Lowe** cello **Apolline Khou** harpsichord

Geminiani	Recorder Sonata in D minor (from Violin Sonata op 1 no 7) *i* *Grave* *ii* *Allegro* *iii* *Grave* *iv* *Giga Allegro*	6'

Luca Imperiale recorder **Theo Tinkler** cello **Apolline Khou** harpsichord

Geminiani	Unnamed Duo in F major *i* *Allegro* *ii* *Grave Andante* *iii* *Presto*	5'

Alma Balazs violin **Giovanni Melchiori** violin

Geminiani	Cello Sonata op 5 no 3 in C major *i* *Andante* *ii* *Allegro* *iii* *Affetuoso* *iv* *Allegro*	11'

Theo Tinkler cello **Xavier Lowe** cello **Apolline Khou** harpsichord

Geminiani	Violin Chaconne on the Sarabanda Theme from Corelli's Violin Sonata op 5 no 7 in D minor	10'

Alma Balazs violin **Xavier Lowe** cello **Apolline Khou** harpsichord

CHAMBER SPOTLIGHT: PETER AND THE WOLF

Wednesday 25 June, 6pm
Amaryllis Fleming Concert Hall

Leif Tse & Sam Scheer conductors
Lucy Hollins narrator

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The RCM films many events and by attending you consent to any photography or recording.

See **www.rcm.ac.uk/recordingpolicy** for our Public Recording Policy.

Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your cooperation.

Programme details correct at time of going to print.

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Shostakovich	Piano Trio no 2 in E minor op 67		15'
(1906–1975)	*i*	*Andante - Moderato*	
	ii	*Allegro con brio*	

Clara Wernig violin **Yoel Rubin** cello **Mischa Carr** piano

R Schumann	Piano Quintet in E flat major op 44		13'
(1810–1856)	*iii*	*Scherzo: molto vivace*	
	iv	*Allegro ma non troppo*	

Profundus Quintet
Teryl Zhao violin **Anthony Knight** violin **Christy Hui** viola
Magdalena Drmac cello **Alexander Sahatci** piano

Françaix	Wind Quartet		12'
(1912–1997)	*i*	*Allegro*	
	ii	*Andante*	
	iii	*Allegro molto*	
	iv	*Allegro vivo*	

Friso Van Kuijk flute **Lou Grüne-Yanoff** oboe **Reynold Yang** clarinet **Matthew Choy** bassoon

Beethoven	String Quartet no 8 in E minor 'Razumovsky' op 59 no 2		15'
(1770–1827)	*iii*	*Allegretto*	
	iv	*Finale: Presto*	

Masaccio Quartet
Clara Wernig violin **Sasha Parker** violin **Hugo Svensson** viola **Ben Matson** cello

CHAMBER SPOTLIGHT: PETER AND THE WOLF
Wednesday 25 June, 6pm
Amaryllis Fleming Concert Hall

Leif Tse & Sam Scheer conductors
Lucy Hollins narrator

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ROYAL
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London

Junior Department
Performers Platform

Leandro Silvera *specialist tutor*
Svitlana Kosenko *piano*

Saturday 31 May 2025, 3pm
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at* www.rcm.ac.uk. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

3.00 Sapphire Ng *piano* (pupil of Natasa Lipovsek)
Mozart Piano Sonata in C major KV330 *i Allegro moderato* *5'*

3.08 Tom McMillan *piano* (pupil of Clara Rodriguez)
Scarlatti Sonata in D minor K9 L413 *4'*
Rachmaninov Prelude in C# minor op3 no2 *5'*

3.18 Izzy Ward *viola* (pupil of Emily Pond)
Rebecca Clarke Morpheus *7'*

3.30 James Simmons *piano* (pupil of Christine Stevenson)
Debussy Preludes Book 1 iii Le Vent dans la Plaine *3'*
Mendelssohn Fantaisie op16 no2 *3'*

3.38 Lucas Tao *piano* (pupil of Jane Chapman)
Brahms Intermezzo op118 no2 *5.5'*

3.47 Elizabeth Guo *piano* (pupil of Danielle Salamon)
Granados Allegro di Concierto *8.5'*

4.00	Elly Zhu *piano* (pupil of Yekaterina Lebedeva)	
	Chopin 3 Ecossaises op72	2.5′
4.07	Piano Duo (Natasa Lipovsek *tutor*)	
	Florence Niu & Emily He	
	Debussy En bateau from Petite suite	3.5′
	Bizet Jeu d'Enfants xii Le Bal	2′
4.15	Liam Ko *piano* (pupil of Yoko Ono)	
	Chopin Ballade no3 in A flat major op47	8′
4.30	Melissa Hawkings *horn* (pupil of Susan Dent)	
	York Bowen Sonata op101 *iii Allegro con spirito*	5′
4.45	Luya Li *violin* (pupil of Eri Konii)	
	Bruch Violin Concerto in G minor op26 *ii Adagio*	8.5′
5.00	Duo (Gamal Khamis *tutor*)	
	Miriam Grant violin Claudia Membery piano	
	Ravel Sonata in G for violin and piano *i Allegretto*	8'

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Tim McNiven *Administrative Coordinator*
John Mitchell *Performance Manager*

ROYAL
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London

Royal College of Music at Downing Street

A CELEBRATION OF PARTNERSHIPS AND PATHWAYS IN MUSIC EDUCATION

TUESDAY 3 JUNE 2025

A special evening to celebrate the Royal College of Music's partnerships and support for music education, featuring exceptional young performers from the College's Junior Department.

ROYAL COLLEGE OF MUSIC

Since its establishment in 1883, the Royal College of Music (RCM) has embodied its founding principles of excellence, advocacy and access. Named Global No.1 for the fourth consecutive year in the QS World University Rankings, the College remains resolutely committed to its mission of developing the next generation of musicians who will lead the future of music for the benefit of our society. Alongside its degree level and research programmes attracting 950 students from 63 different nationalities, we run RCM Sparks, the College's community and education programme. Sparks delivers first access workshops for children, families and young people as well as a specialist music programme with schools and community groups in the local area. Professional workshop leaders mentor College students to deliver these workshops and programmes, ensuring that we are building the next generation of educators with relevant and meaningful practical music education experience.

This evening's performance features young musicians from the Royal College of Music's Junior Department (RCMJD). Since 1926, the RCMJD has offered inspiring musical training to talented young musicians between the ages of 5 and 18 and drawn from across the UK. Individualised programmes are created for each student tailored to nurture their talents and include one-to-one lessons, chamber music and ensemble classes. Junior Department students take part in more than 100 internal and external concerts per year at major venues including Cadogan Hall, the Royal Albert Hall and Wigmore Hall and many are members of leading ensembles including the National Youth Orchestra, National Children's Orchestras and Chineke! Junior Orchestra.

The Junior Department works in partnership with many musical organisations to identify and support musical talent and to facilitate meaningful access and progression pathways for young musicians. These partnerships include Nucleo, the London Music Fund, RCM Sparks, the London West and Tri-borough Music Hubs, Music Masters, Future Talent and Young Sounds UK.

This evening's concert celebrates and pays tribute to these valued partnerships. The young musicians performing are all at different stages of their musical journey at the RCMJD. They have all been inspired, supported and nurtured by these wonderful musical organisations, and all are recipients of financial support from the Government's Music and Dance Scheme, which plays an important role in supporting progression of talented young musicians in the UK.

MUSICAL PROGRAMME

Betania Johnny violin | **Esra Emin** violin | **Craig White** piano

J S Bach (1685-1750) — Double Concerto in D minor BWV1043
i Vivace — 4'

Partnerships & pathways: Music Masters, Future Talent, Young Sounds UK, RCMJD

Lucas Gebrehiwet trumpet | **Craig White** piano

Neruda (1708-1776) — Trumpet Concerto — 5'
i Allegro

Partnerships & pathways: Nucleo, Young Sounds UK, London Music Fund, RCMJD

Mehdi Uwehemu bassoon | **Sami Uwehemu** cello | **Craig White** piano

Prokofiev (arr Francis) (1891-1953) — Montagues and Capulets — 4'

Partnerships and pathways: RCM Sparks, TBMH, Future Talent, Young Sounds, RCMJD

Betania Johnny violin | **Craig White** piano

Coleridge-Taylor (1875-1912) — Romance Op 59(2) — 5'

Partnerships and pathways: Music Masters, Young Sounds, RCMJD, RCM BMus

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Jedediah Olawunmi saxophone | **Alicia Torres** kit | **Albert Khadzhiev** bass
Mornington Lockett piano

Brubeck (1920-2012) — Take Five — 5'

Partnerships and Pathways: London Music Fund, Greenwich Hub, RCMJD

ROYAL
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Director James Williams LVO FRCM
Head of Events and Engagement Vicky Moran

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ROYAL COLLEGE OF MUSIC London

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Amanda Harberg (b 1973)	Hall of Ghosts	5'

Friso Van Kuijk piccolo

Tchaikovsky (1840–1893)	String Sextet in D minor 'Souvenir de Florence' *i Allegro con spirito*	11'

India Reilly violin, **Marélie Chomarat** violin, **Vera Edgington** viola, **Juliet Park** viola, **Lucy Hepburn** cello, **Louis Hirst** cello

Brahms (1833–1897)	Two Songs for Voice, Viola and Piano, Op. 91 *i Gestillte Sehnsucht* *ii Geistliches Wiegenlied*	13'

Sian Sulke soprano, **Lizzie Rowland** viola, **Archie Bonham** piano

Hahn (1874–1947)	Exquisite Hour	3′
Poulenc (1899–1963)	Hôtel	2′
Hahn (1874–1947)	Nocturne	2′
Quilter (1877–1953)	Come Away Death	3′
Elgar (1857–1934)	Where Corals Lie	4′
Bridge (1879–1941)	E'en as a Lovely Flower	3′

Tia Radix-Callixte soprano, **Ethan Heidel** piano

Upcoming Events

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ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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ROYAL
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London

Junior Department

Michal Kaznowski
Chamber Music Competition

Final Round

Michael Freyhan *adjudicator*

Saturday 7 June 2025, 5.30pm
Performance Hall

Welcome to this year's **Chamber Music Competition**, named after and dedicated to the memory of our colleague and friend, **Michal Kaznowski**.

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Janacek — **String Quartet no2** *Intimate Letters* — 8′
i Andante-con moto-Allegro

Tristan McCardel & **Leonard Behrend** *violin*
Orion Loth *viola* **Inez Karlsson** *cello*
Jeremy Isaac *tutor*

Milhaud — **La Cheminée du Roi Renée op205** — 8′
i Cortège ii Aubade iii Jongleurs vii Madrigal Nocturne

Isaac Skey *flute* **Alex Pylypenko** *oboe* **Nina Linn** *clarinet*
Polly Bishop *horn* **Smera Sachin** *bassoon*
Anna Hashimoto *tutor*

Britten — **On This Island op11** — 9′
i Let The Florid Music Praise iv Nocturne v As It Is, Plenty

Hattie Cobb *soprano* **Reuben Moisey** *piano*
Alvin Moisey *tutor*

Rorem — **Spring Music** *i Aubade v Presto* — 8.5′

Matty Oxtoby *piano* **Peter Ryan** *violin* **Gabriel Ward** *cello*
Neil Roxburgh *tutor*

Caroline Shaw — **Valencia** — 5.5′

Catherine Bennett & **Katherine Baker** *violin*
Inga de Vegvar *viola* **Aglaïa Carvalho-Dubost** *cello*
Robin Thompson-Clarke *tutor*

Dvořák Piano Trio in F Minor op65 *iii Poco Adagio* 10′

Aurelia Walker *piano* Richard Eichhorst *violin* Madeleine Murray *cello*
Neil Roxburgh *tutor*

Bax Elegiac Trio 9′

Isaac Skey *flute* Orion Loth *viola* Jamaal Kashim *harp*
Andrea Charles *tutor*

Schubert String Quartet no14 in D Minor D810 8.5′
Death and the Maiden i Allegro

Peter Ryan & Richard Eichhorst *violin*
Harry Rughoo *viola* Madeleine Murray *cello*
Hilary Sturt *tutor*

Babadjanian Piano Trio in F sharp minor (1952) *iii Allegro Vivace* 6′

Mattheo Nacher Saltara *piano* Rachel Cheung *violin*
Margaryta Dorosh *cello*
Andrew Zolinsky *tutor*

Interval Music

during adjudicator's deliberations:

Villa-Lobos Bachianas Brasileiras no5 *i Aria ii Dansa* 9′

Aglaïa Carvalho-Dubost, Suzannah Clark, Margaryta Dorosh,
Jamie Dickinson, Emily Elliott, Mikey Erskine, Inez Karlsson & Emily Price *cello*
Olivia Busslinger & Michelle Teibo *soprano*
James Halsey *tutor*

Adjudication by Michael Freyhan

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Gill Redfern *Operations Manager*
Tim McNiven *Administrative Coordinator*
John Mitchell *Performance Manager*
Hilary Sturt *Head of Chamber Music*

ROYAL COLLEGE OF MUSIC London

RCM AT ST MARY ABBOTS CHURCH

Friday 13 June, 1.05pm

St Mary Abbots Church

Welcome to the Royal College of Music

R Schumann (1810–1856)	Fanatasiestücke op 73		10'
	i	*Zart und mit Ausdruck*	
	ii	*Lebhaft, leicht*	
	iii	*Rasch und mit Feuer*	

Paco Lee saxophone
Edward Chio piano

Milhaud (1892–1974)	Suite op157b for clarinet violin and piano		13'
	i	*Ouverture*	
	ii	*Divertissement*	
	iii	*Jeu*	
	iv	*Introduction and Finale*	

India Reilly violin
Reynold Yang clarinet
Leo Little piano

Haydn (1732–1809)	String Quartet in G major op 1 no 4, Hob.III:4		23'
	i	*Presto*	
	ii	*Minuet*	
	iii	*Adagio ma non tanto*	
	iv	*Minuet*	
	v	*Finale: Presto*	

Yu-Wei Huang violin
Teryl Zhao violin
Theadora Griffiths viola
Da In Kim cello

Upcoming Events

CHAMBER SPOTLIGHT: PETER AND THE WOLF
Wednesday 25 June, 6pm
Amaryllis Fleming Concert Hall

Prokofiev's iconic Peter and the Wolf is brought to life by narrator Lucy Hollins in in this intimate arrangement for chamber ensemble.

Repertoire to include:
Gabriel Prokofiev - Techno Suite
Prokofiev - Peter and the Wolf (arr Matthews)

Tickets: £5
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Programme details correct at time of going to print.

ROYAL
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Junior Department
Contemporary Music Concert

Saturday 14 June 2025, 5.30pm
Performance Hall

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Welcome to our final contemporary concert of the year in which we feature the fruits of this year's LinkEd Project. Each year we pair a first-study composer with a chamber group that rehearses at the same time as their composition lesson. The lucky composer can visit the group, workshop new material and get advice from their fellow students and the brilliant instrumental coaches associated with these ensembles. The coaches are chosen because of their experience working with new music and living composers, which they pass on to the composers and players. Our thanks go to all the chamber group coaches and composition teachers Bushra El-Turk, James Hoyle, Jonathan Pitkin and Simon Speare.

Elliot Yap Time Action 2.5'

James Broadley, Jacob Carr, Luke Crown, Howie Eaglestone, Oscar Lond, Hailey Wong, Angus Wong
Cameron Sinclair *tutor*

Composing a percussion piece was thoroughly enjoyable because it gave me the perfect opportunity to experiment with different time signatures and to break up common time signatures into unusual ways (like breaking up 8/8 into 3+3+2 beats per bar rather than 4+4). Songs with different time signatures tend to have different character to each other; a song in 3/4 or 6/8 would have a different character to a song written in 2/4 or 4/4. I found highlighting the rather unpopular time signature of 5/4 one of the most interesting elements of my composition.

Aurelia Walker The Clearing *(A Dream of Albion)* 9'

Kezia Colton *soprano* Nina Linn *alto* Rory Johnston *tenor* Jake Fokes *baritone*
Sarah Markham *tutor*

"It filled but a minute. But was there ever
A time of such quality, since or before,
In that hill's story? To one mind never,
Though it has been climbed, foot-swift, foot-sore,
By thousands more." - Thomas Hardy, *At Castle Boterel*

My piece revolves around ideas of the forest in English myth. As depicted in stories including Sir Gawain and the Green Knight, the forest can be a place of great danger, mysticism and untold possibility. Yet, conversely, its role occasionally shifts into a site of clarity and resolution in meeting. *The Clearing* (A Dream of Albion) explores this duality – the forest as both trial and sanctuary – in three movements. The first is intrepid and adventurous – it starts briskly, with varied articulations and dynamics, then gives way to a slightly calmer section – before finishing strongly. In this way it conjures the experience of stepping into the unknown. The second movement is characterised by a mystical and secretive feeling, with a tense element underlying. The music gains momentum throughout, pressing toward some unseen clarity, before settling back into stillness. The third movement is joyful and determined with an air of finality, and finishes on a triumphant note, lifting the canopy of myth. The forest, once forbidding, now becomes a site of resolution.

Albert Heathfield Equinox 4'

Lucas Gebrehiwet, Ellie McKenzie Jones, Bronwen Roberts, Oscar Lamb *trumpet*
Polly Bishop *horn*
Alex Holford, Oscar Sangster, Maxine Chu, Ben Clarke *trombone*
Tristan McCardel *tuba*
Torbjorn Hultmark *tutor*

An equinox happens when the sun sits directly above the equator, and occurs twice a year, notably marking the start of spring. Written for ten-piece brass band, *Equinox* evokes the feeling of a dawning, or new beginning, and ebbs and flows like the spring sun.

Vincent Ji Musings 6'
i Prelude ii Scherzo iii Lento iv Finale

Juliet Hesse *flute* Leah Wiseman *oboe* Qaali Rothmaler *clarinet*
Hugh Suggett *horn* Mehdi Uwahemu *bassoon*
Anton Clarke-Butler *tutor*

The idea of writing a multi-movement piece unified by one motif has stuck for me for a long time, and with my allocated ensemble being a Wind Quintet this year I thought it would be interesting to explore the motif in the context of the contrasting characters of each of the five wind instruments. As such, each of the short movements of this traditional four-movement structure begins with and is centred around the same four-note motif - first played, in order of the four movements, in the Oboe, in the Clarinet, in the Horn and in the Bassoon. But I tried to make use of this traditional structure in a non-traditional way, with each movement developing into a unique, individual mood, and I thought the title *Musings* captured the short, spontaneous, somewhat dreamy nature of these different moods quite well. For this performance the ensemble is conducted by the composer.

Matty Oxtoby Quest (part 2) 3′

Niara Fell, Sinead McEvoy, Hugh Suggett, Joey Walker
Sabrina Pullen *tutor*

The inspiration for *Quest* came whilst watching a challenge taking place in the Scottish countryside during an episode of 'The Traitors'. The piece explores the varying emotions that contestants in such a challenge may be experiencing, *Quest* (part 2) begins with a fanfare as contestants realise that they are nearing the end a task. Whilst still a little cautious, they are becoming optimistic about completing it. A more lyrical section follows as they reflect on all they have experienced along the way, with the parts coming together in a louder more unison section as they realise that they have finally reached the end. The music and their reflections then continue however as they contemplate the further challenges ahead, with another brief fanfare concluding the piece as they move to their next task with enthusiasm.

William Dear Three Images 3′

Luca Boston *piano* Rory Zweimueller *violin* Sam Lewens *cello*
Konstantin Lapshin *tutor*

This piece is made up of three movements: in the first, I make use of a contrapuntal, subject-and-answer texture. Each instrument takes its own set of four pitches, such that all twelve tones are made use of in total. In the second, I aim to create contrast between a quiet string accompaniment and dominating piano lines with strong motifs. The strings also make use of harmonics and non-standard tunings to create ultra-bright chords. The third movement is based around a phrase structure of two repetitions followed by a variation/development: listen out for some of these three-part phrases also making up one third of more three-part structures on the top.

Ben Greenwood Sweet 5.5′

Dominic Detre *harpsichord* Inez Karlsson *cello* Polly Casey & Mia Vojic *recorder*
Rebecca Austen-Brown *tutor*

This is a short suite for a baroque ensemble comprised of 2 recorders, harpsichord, and cello. The movements are each of a different character and colour, and are each based on a different aspect of music. The first is built on 2 different rhythmic ideas which are decorated by harmony. The second being focused on harmony and the contrast between fifths and fourths, and related chords progressing independently. The third is focused on a melody which draws the harmony (and time) after it. The fourth is based on randomness and every performance will be different.

Jamaal Kashim After the Frost 4'

Florence Knibbs *flute* Jamie Dickinson *oboe* Saskia Carter *clarinet*
Joey Walker *horn* Rebecca Tate *bassoon*
Sabrina Pullen *tutor*

The title of this piece reflects the creative journey behind its composition. I began writing it smoothly from late summer to autumn, but as winter's chill took hold, the piece seemed to go into hibernation! However, once spring arrived, my creative juices melted along with the frost, and I was able to enjoy composing once again. In this composition, I aimed to practise creating harmonies through counterpoint and to make full use of the fantastic range of timbres that can be achieved by pairing different instruments of the quintet together. I had the great pleasure of working closely with my LinkED wind quintet, whose insightful feedback and encouragement were invaluable.

William Yu Veins Of A Forgotten Clock 2.5'

Khloe Capalad & Florence Mather *violin* Jackie He *viola* Emily Price *cello*
Patrick Moriarty *tutor*

Four voices pulse through time like veins in a forgotten clock. Fragments intertwine, slip, and realign, the echoes of memory ticking beneath silence. This piece speaks of something once precise, now beautifully imprecise.

Freddie Sannitt Ricercar 5'

Hanhan Qu *flute* Nathan Ikechukwu Daniel *oboe* Tallulah Green *clarinet*
Joey Walker *horn* Clarabel Mulligan *bassoon*
James Turnbull *tutor*

When I was given the opportunity to compose for a wind ensemble, I thought of the great 20th Century Hungarian composer György Ligeti, who wrote a set of quirkily atmospheric Bagatelles for Wind Quintet, that I have tried to honour in the opening of my own wind quintet, with its strangely voiced G minor chords. Knowing how many wind and brass players (and perhaps the occasional violinist) venerate Stravinsky, I wanted him to have a place in this piece and putting him alongside Ligeti felt fitting. I hope you will hear this in the insistent syncopation and displaced accents of the first section, as well as the sparse textures of the second, which have echoes

of the opening of Part 2 of The Rite of Spring. The middle of the piece includes a brief chorale interlude, which takes us back to Stravinsky's Russian roots.

Stravinsky and Ligeti faced many challenges but not, so far as I am aware, the challenge of composing a piece while revising for Year 12 end of year exams. It does mean, however, that Debussy's Nuages – an A level set work –finds its way into the second section, with its modal quality in the two part texture. I would like to thank wholeheartedly the quintet for taking the piece on board so readily, and to Jonathan Pitkin for his invaluable and patient advice.

Tristan McCardel Nameless Dance 3.5'
Aglaia Carvalho-Dubost, Suzannah Clark, Margaryta Dorosh, Jamie Dickinson, Michael Erskine, Inez Karlsson, Emily Price, Emily Elliott *cello*
James Halsey *tutor*

Nameless Dance for Cello Octet explores dancelike themes that evoke an essence of folklore.

Alex Crawford The Green Man 2.5'
Emily He, Florence Niu *piano*
Natasa Lipovsek *tutor*

Stories about a wild man draped in green leaves and branches goes deep into England's folklore, with plenty of regional variations. In Suffolk, my county, he is rumoured to roam the wide, sandy heathland between the eastern banks of the river Deben (the burial land of ancient Anglian kings) and the North Sea. He lives in the close-knit pine trees amongst the animals, and when approached by people transforms into a white deer. Obviously, his existence is a tad questionable - however, in certain rural villages, his legacy is celebrated every Mayday, with his leafiness heralding the arrival of Spring to the area. He also appears on the names of countless pubs across the country.

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Gill Redfern *Operations Manager*
Tim McNiven *Administrative Coordinator*
John Mitchell *Performance Manager*
Simon Speare *Head of Composition*

ROYAL
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Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Svitlana Kosenko *piano*

Saturday 14 June 2025, 3pm
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3.00 Ensemble (Vivian Choi *tutor*)
Alex Tarsia *voice* Liam Aspinall *trumpet* Euna Oh *oboe*
Michael Erskine *cello/guitar* Justin Li & Oliver Warne-Holland *piano*
Erroll Garner Misty 4.5'
Bart Howard Fly Me to the Moon 4'

3.15 Alex Gao *piano* (pupil of Claudia Schurr)
Liszt Tarantella *from Venezia e Napoli, Années de Pèlerinage* 8'

3.30 Piano Trio (Daniel Hill *tutor*)
Anthony Zemsky *piano* Freddie Sanitt *violin* Mikey Erskine *cello*
Shostakovich Piano Trio no2 in E minor op67 *iv Allegretto* 11'

3.45 Aaron Tian *piano & violin* (pupil of Neil Roxburgh & Erica Dearing)
Beethoven Tempest Sonata op31 no2 8'
Mendelssohn Violin Concerto in E Minor *iii Allegro molto vivace* 6.5'

4.00 Trio (Andrea Charles *tutor*)
Jamaal Kashim *harp* Isaac Skey *flute* Orion Loth *viola*
Pierre Vellones Trio op94 *i Allegro moderato* 6'

4.15 Atticus Larard *voice* (pupil of Anna Sideris)

Caccini Amarilli, mia bella 3'

Quilter Fear No More The Heat Of The Sun 3.5'

4.25 Imogen Harper *voice* (pupil of Anna Sideris)

Fauré Chanson d'amour 2.5'

arr. Quilter Over the Mountains 2.5'

4.35 String Quartet (Leandro Silvera *tutor*)

Torry Jang & Francesca He *violin*

Samvid Sridhar *viola* Anaiyah Kashim *cello*

Haydn String Quartet in D Major op64 no5 The Lark *iv Finale* 6'

4.45 Duo

Isabel Karlsson *violin* Inez Karlsson *cello*

Brahms Concerto in A Minor op102 for violin and cello 9'

iii Vivace non troppo

5.00 Piano Trio (Neil Roxburgh *tutor*)

Rueben Moisey *piano* Finn Kjaergaard *violin* Inez Karlsson *cello*

Ireland Trio no3 *i Allegro moderato* 9.5'

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CONDUCTORS' PODIUM

Sunday 15 June 2025, 3pm
Amaryllis Fleming Concert Hall

CONDUCTORS' PODIUM
Sunday 15 June 2025, 3pm, Amaryllis Fleming Concert Hall

Leif Tse, **Sam Scheer, Yi-Chuan Chen** and **Giuseppe Stillitano** conductors
James Todd organ

Haydn
(1732–1809)

Symphony no 6 in D major Hob I:6
i *Adagio – Allegro*
ii Adagio – Andante – Adagio
iii Minuet
iv Finale: Allegro

Stravinsky
(1882–1971

Concerto in E Flat major 'Dumbarton Oaks'
i Tempo giusto – L'istesso tempo
ii Allegretto
iii Con moto – Poco meno - Tempo I

Sibelius
(1865–1957)

Valse triste op 44 no 1

Bartók
(1881–1945)

Romanian Folk Dances Sz 68
i Bot tánc / Jocul cu bâtă
ii Brâul (Sash Dance)
iii Topogó / Pe loc (In One Spot)
iv Bucsumí tánc / Buciumeana (Dance from Bucsum)
v Román polka / Poarga Românească (Romanian Polka)
vi Aprózó / Mărunțel (Fast Dance)

Respighi
(1879–1936)

Suite for Strings and Organ in G major
i Prelude
ii Aria
iii Pastorale
iv Cantico

Haydn Symphony no 6, nicknamed *Le Matin* (*The Morning*), was composed in 1761, shortly after he began working for the Esterházy court. The nickname comes from the radiant, sunrise-like opening of the first movement, though it's likely not Haydn's own title. This early symphony is notable for its vibrant scoring and solo passages that highlight individual players—reflecting the influence of the Baroque concerto grosso style. Each movement showcases the talents of the court musicians, blending elegance with playful invention. Full of energy, charm, and brilliant orchestration, *Le Matin* marks the start of Haydn's long symphonic journey and his deepening relationship with the Esterházy orchestra.

Dumbarton Oaks is Igor Stravinsky's neoclassical concerto for chamber orchestra commissioned in 1937 for the 30th wedding anniversary of Robert and Mildred Bliss. Inspired by Bach's Brandenburg Concertos, the work reflects Stravinsky's fascination with baroque forms filtered through his modern rhythmic precision and harmonic clarity. Scored for a small ensemble, the piece is vibrant, witty, and structurally elegant. Its three connected movements highlight Stravinsky's skill in counterpoint and orchestration, making it both a tribute to the past and a hallmark of his evolving style. The premiere took place in 1938 at the Bliss estate in Washington, DC, which gives the piece its name.

Originally written as incidental music for his brother-in-law Arvid Järnefelt's 1903 play Kuolema (Death), *Valse Triste* soon gained popularity as a stand-alone orchestral work. The piece evokes a haunting waltz between life and death, beginning softly and dreamily before building to a dramatic climax and ending in silence. With its delicate textures and bittersweet melodies, the work conveys a poignant sense of nostalgia and sorrow, making it one of Sibelius's most enduring and evocative miniatures.

Romanian Folk Dances was composed in 1915 as a suite of six short movements based on traditional melodies that Bartók gathered during his ethnomusicological fieldwork in Transylvania. The work blends lively folk rhythms with striking modal harmonies, drawing on pentatonic scales and modal inflections typical of Eastern European peasant music. Each dance – from the stately 'Stick Dance' to the whirling 'Fast Dance' – captures the vitality and character of rural Romanian traditions, highlighting Bartók's deep respect for folk culture and his gift for transforming it into vivid orchestral colour. The orchestral version expands the original piano textures through rich instrumentation, enhancing the expressive colours and rhythmic energy inherent in the folk material.

In 1900, the Italian composer Ottorino Respighi spent a brief period in St Petersburg, where he played in the orchestra of the Imperial Theatre and took private lessons in orchestration with Rimsky-Korsakov. That same year, he composed an "Aria" for strings and organ, which he later revised and included in 1905 as the second movement, Lento, of the Suite in G major. The opening piece, Preludio (Moderato), is inspired by the style of Johann Sebastian Bach, while the final two movements draw from the music of Girolamo Frescobaldi. 'Pastorale' (Andante molto sostenuto) is written in the form of a passacaglia, and the concluding Cantico (Grave) takes the form of a five-voice hymn, solemn and majestic in character.

Leif Tse

Leif Tse was a semi-finalist of the second edition International Conducting Competition Rotterdam. He has conducted the Oradea Philharmonic, Lithuanian State and the Hungarian National Szeged Symphony Orchestras. Upcoming engagements include Assistant Conductor and Chorus Master of New Sussex Opera's UK-premiere of Saint-Saëns' *Le timbre d'argent*. Leif has a special affinity with opera having trained as a baritone at the Guildhall School of Music and Drama. He premiered Gonçalves' *The Acts of Brízida Vaz* at the Tête-à-Tête Festival 2024, conducted Hand Made Opera's 2023 Double Bill: Chabrier's *Une éducation manquée* and Sullivan's *Cox and Box*, and was assistant on Mozart's *Così fan tutte* at the Vienna Opera Festival 2022. As part of the LEAD! Foundation Academy at the Fiskars Summer Festival 2024, Leif was mentored by Jukka- Pekka Saraste, Esa-Pekka Salonene and Eva Ollikainen. He is currently pursuing a Master of Performance in Orchestral Conducting as a Christopher Hogwood Scholar at the Royal College of Music, London, where he has assisted Sir Antonio Pappano, Vasily Petrenko and Martyn Brabbins.

Sam Scheer

Sam Scheer is currently in his final year as a postgraduate conductor at the Royal College of Music where he has a scholarship to study with Toby Purser, Peter Stark and Howard Williams. Whilst at the RCM Sam has had master-classes with Sir Andrew Davis, Martyn Brabbins, Vasily Petrenko and Sakari Oramo as well as having conducted both the RCM Symphony and Philharmonic orchestras. Further highlights include having been Assistant Conductor for Sir Antonio Pappano, Vasily Petrenko and Jac Van Steen at the Royal Festival Hall. Recent highlights include performing with the Orquestra do Algave in Portugal, Orchestra Oleg Danovsky in Romania, working with the Central and Regiment Bands of the Royal Air Force and performing Schoenberg's Pierrot Lunaire at the RCM as part of their Chamber Spotlight Series. Upcoming events include being invited to conduct in the BBC Scottish Symphony Orchestra's Young Conductors Showcase and Conducting Peter and the Wolf at the RCM.

Yi-Chuan Chen

Yi-Chuan Chen, born in Taiwan, is pursuing a Master of Performance in Conducting at the Royal College of Music, studying under Prof. Toby Purser, Howard Williams, and Peter Stark with RCM scholarship. Initially a talented Chinese bamboo flutist, he later studied conducting with Prof. Apo Ching-Hsin Hsu and graduated from National Taiwan Normal University. He is the current conductor of the Arteam Chinese Orchestra and served as the conductor of the NTNU Alumni Chinese Orchestra until August 2024. From 2018 to 2020, he was an assistant conductor at the National Chinese Orchestra of Taiwan (NCO), after placing second in the NCO's 2016 Young Conductor Competition. He was also shortlisted for the 11th International Conducting Competition Jeunesses Musicales Bucharest (2021) and was a semi-finalist in the 4th International Conducting Competition for Chinese Music (2024) in Hong Kong.

Giuseppe Stillitano

Born in Italy in 1998, Giuseppe Stillitano graduated in piano at the Conservatory of Reggio Calabria, in conducting at the Conservatory of Milan and specialized under Donato Renzetti at APM in Saluzzo. Among the various orchestras, he conducted I Musici Orchestra of Parma, Wiener Festspiele Orchestra of Vienna, Orchestra Sinfonica of Milan, Orchestra della Magna Grecia of Taranto, Polska Filharmonia Baltycka of Gdansk, Kauno City Symphony Orchestra of Kaunas, Royal Oman Symphony Orchestra of Muscat. He is assistant to Gianluca Marcianò and he also boasts collaborations with the soloists Elly Suh and Cihat Askin and with the singers Sondra Radvanovsky and Piotr Beczala. Already "Patron of Culture" of the Italian Republic and "Knight of the Order of Merit of Savoy", he has been designated as "Conductor of the future" by Opera Charm Magazine and as "Italian excellence abroad" by Music Paper Magazine. Giuseppe currently studies with Toby Purser, Howard Williams and Peter Stark at RCM, that offered him a scholarship for a MPerf in Conducting.

James Todd

James Todd is currently studying for an MMus at the Royal College of Music, with Professors David Graham, Charles Andrews, Martin Ford, and Martin Schmeding, having graduated from the RCM in 2024 with a BMus. James is generously supported by the Richard Newton Scarth Award from the Royal College of Music, as well as several awards from the Royal College of Organists. James has been previously the Organ Scholar at the Metropolitan Cathedral of Christ the King, Liverpool, and at the Church of the Immaculate Conception, Farm Street. At the end of his third and fourth year of his studies, he was awarded the Harold Darke Prize for Organ and was a semi-finalist in the IAO-RCO International Organ Competition 2024. James has an eclectic taste of organ repertoire – this year he exclusively played composers from the French organ tradition. Contrastingly, in his final BMus recital, he heavily focussed on large scale works by Bach and Reger. Additionally, James has previously given recitals at Liverpool Cathedral, Brentwood Cathedral, St. Michael's Church, Cornhill, and The Guards' Chapel. Upcoming recitals include Westminster Abbey; St Philip's, Earls Court; and St. Michael's Church, Cornhill.

Violin I
Emily Ames
Enya Barber
Amy-Jo Gilbert
Derin Sensoy
Teryl Zhao
Alexander Sahacti

Violin II
Zoe Hirst
Jane Park
Ray Sun
Evelina Chorna

Viola
Katharine Wing
Leo Lam
Christy Hui
Juliet Park

Cello
Clare Juan
Magdalena Drmac
Filippo Ramacciotti
Hairu Wang
Angelina Okano
Daniel Yiu

Double Bass
Yuhan Ma

Harpsichord
Markus Sadler

Flute
Cecilia Tena-Garcia
Friso Van-Kuijk (pic)

Oboe
Mateus Colares
Thea Phillips-Kayes

Clarinet
Reynold Yang
Ben Bown

Bassoon
Jonathan Churchett
William Hartley

Horn
Alex Jones
Oscar Horan

Timpani
Molly Chou

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RCM CHAMBER MUSIC: Woodwind Showcase

Tuesday 17 June, 1.05pm, Performance Studio

Welcome to the Royal College of Music

ROYAL COLLEGE OF MUSIC London

Krommer (1759–1831) — Octet Partita in B flat major op 67 — 5'
i *Allegro vivace*

Rhea Jo oboe **Thea Phillips-Kayes** oboe **Ben Bown** clarinet **Lucinda Addy** clarinet
Rosie Jackson horn **Alex Jones** horn **Lucy Gowans** bassoon **Matthew Choy** bassoon

Howard Blake (b 1938) — Trio for Flute, Clarinet and Piano — 5'
i *Allegro*
iii *Allegro*

Ellen Roff flute **Amalia Beeko** clarinet **Yuka Todai** piano

Yuko Uebayashi (b 1975) — Au-Delà Du Temps — 5'
iv *La lumière tournante dans le rêve*

Annie Banks flute **Esihle Mthethwa** flute **Oli Cutriss** piano

Doppler (1821–1883) — Andante and Rondo — 3'
ii *Rondo*

Andrea Olsen flute **Yuxuan Fu** flute **Jiayi Liu** piano

Leo Little (b 2006) — Fragments of the Cosmos — 5'
i *Singularity*
ii *Orbit*
iii *Wormhole*
iv *Aurora*

Take 4 Quartet: Lauren Booth flute **Lucinda Addy** clarinet **Grace Butcher** saxophone **Amalia Beeko** bass clarinet

Arnold (1921–2006) — Grand Fantasia — 10'

Friso Van Kuijk flute **Reynold Yang** clarinet **Sophie Khazaradze** piano

Françaix (1912–1997) — Petit quatuor pour saxophones — 6'
i *Gaguenardise*
iii *Sérénade comique*

Grace Butcher soprano saxophone **Tomás Escobar** alto saxophone
Marcus Zheng tenor saxophone **Kelvin Tse** baritone saxophone

Ravel (1875–1937) — Introduction and Allegro — 13'

Leah Hallinon flute **Peteris Kalninš** clarinet **Kseniia Bogomolova** violin **Nicholas Cerny** violin
Jimena Barrio-Briones viola **Yoel Rubin** cello **Dian Yi** harp

CHAMBER SPOTLIGHT: PETER AND THE WOLF
Wednesday 25 June, 6pm
Amaryllis Fleming Concert Hall

Prokofiev's iconic Peter and the Wolf is brought to life by narrator Lucy Hollins in in this intimate arrangement for chamber ensemble.

Repertoire to include:
Gabriel Prokofiev - Techno Suite
Prokofiev - Peter and the Wolf (arr Matthews)

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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CARNE ROOM ELEVENSES: APOLLO QUARTET

Wednesday 18 June, 11am

The Carne Room

CARNE ROOM ELEVENSES: APOLLO QUARTET

Wednesday 18 June,11am, The Carne Room

Welcome to the Royal College of Music

Ticketholders for today's concert are entitled to a complimentary hot drink in the Carolean Café.

Traditional (arr Danish Quartet)	'Æ Rømeser' and 'Polska from Dorotea'	8'
Schubert (1797–1828)	Quartettsatz	12'
Shostakovich (1906–1975)	String Quartet no 7 in F sharp minor op 108 *i* *Allegretto* *ii* *Lento* *iii* *Allegro – Allegretto*	13'
Beethoven (1770–1827)	String Quartet no 11 in F minor op 95 *i* *Allegro con brio* *ii* *Allegretto ma non troppo* *iii* *Allegro assai vivace ma serioso – Più allegro* *iv* *Larghetto espressivo; Allegretto agitato; Allegro*	23'

Apollo Quartet
Kenza Stamselberg violin
Kana Aihara violin
Florence Cope viola
Vivian Tupker cello

Apollo Quartet

Based in the heart of London, the Apollo Quartet is a dynamic and versatile string quartet known for its expressive performances and rich, collaborative sound. Formed by four like-minded musicians with a shared passion for chamber music, the ensemble brings together a wealth of musical experience.

The Apollo Quartet has built a reputation for delivering high-calibre performances across a broad repertoire – from the timeless elegance of Haydn and Beethoven to the modern edge of living composers. The group regularly performs at in concert series at the Royal College of Music and St Mary Abbots Church, Kensington. The quartet also work routinely alongside the established Sacconi Quartet and members of the Marmen and Piatti Quartets.

With a commitment to musical excellence and a deep love for the string quartet tradition, the Apollo Quartet continues to engage audiences with performances that are both refined and emotionally resonant. Whether on stage or in more personal settings, the quartet aims to make each musical moment memorable and meaningful.

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RCM CHAMBER ENSEMBLE: STARRY NIGHT

Wednesday 18 June 2025, 6pm
Amaryllis Fleming Concert Hall
Toby Purser, Giuseppe Stillitano
and Yi-Chuan Chen conductors
RCM Chamber Ensemble

RCM CHAMBER ENSEMBLE: STARRY NIGHT
Wednesday 18 June 2025, 6pm | Amaryllis Fleming Concert Hall

Toby Purser, **Giuseppe Stillitano** and **Yi-Chuan Chen** conductors
RCM Chamber Ensemble

Jessie Montgomery (b 1981)	Starburst	3′
Missy Mazzoli (b 1980)	Ecstatic Science	10′
Nok Him Chan (b 2004)	Starry Night (world premiere)	8′
Lutosławski (1913–1994)	Dance Preludes *i Allegro molto* *ii Andantino* *iii Allegro giocoso* *iv Andante* *v Allegro molto*	8′
Martinů (1890–1959)	Nonet no 2 H 374 *i Poco allegro* *ii Andante* *iii Allegretto*	15′

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X**, **bsky.social** and **Instagram @RCMLondon**, find us on **Facebook/royalcollegeofmusic** and subscribe to our **YouTube channel @RCMLondon**

RCM ensembles perform a rich diversity of music from classics of the repertoire to world premieres of works by RCM student composers. The ensembles, constituted anew for each project, comprise students from all years of study and enhance and develop their performance and technical skills in preparation for the professional world. Preparations for concerts usually take place over three days, and include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras.

This evening, RCM Head of Conducting Toby Purser and postgraduate conductors direct a concert of contemporary chamber works beginning with a work by Jessie Montgomery written in 2012. Starburst is literally defined as 'the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly'. This concise, single-movement composition explores the imagery of rapidly changing musical colours. It contrasts vibrant, explosive gestures with delicate melodies, creating a rich multi-layered soundscape.

Ecstatic Science (2016) was commissioned by New York sextet yMusic and premiered at Carnegie Hall. The composer remarked: 'There's a lot of math at play; chord progressions are drawn-out, multiplied, condensed, and layered. Melodies are flipped upside-down and fractured into the smallest possible element. The horizontal becomes vertical and the vertical stretches systematically into a twisting melody…'.

RCM Large Ensemble Composition Competition winner Nok Him Chan follows this with *Starry Night*, a piece inspired by Vincent van Gogh's painting *The Starry Night* (1889). Van Gogh's artwork was painted whilst he was committed to the Saint-Rémy-de-Provence asylum and depicts the sky, an imaginary village and a haunting tree in black. Taking inspiration from this famous artwork, the painting's swirls are represented by the flutes, clarinets, and glissandi strings harmonics, while the bigger stars are depicted by a horn solo, later joined by other horns. The black elements are represented by sustaining chords of the strings, slowly metamorphosing in the background. Quarter tones and microtones and pitches from the harmonic series are employed. The pitches from the harmonic series reflect nature itself – haunting, but natural. This work is an homage to van Gogh, who strove to be a painter of rural and natural scenes, capturing the essence of the nature of art.

In 1954 Lutoslawski completed a composition for clarinet and piano called *Dance Preludes*. The following year, he revised it for clarinet, harp, piano, percussion and strings and four years later he created a third version for the ensemble Czech Nonet, a group founded in 1924 by students from the Prague Conservatory. The movements draw inspiration from folk songs of northern Poland. The composer described it as 'My farewell to folklore for an indefinite period,' marking the conclusion of one of the most challenging phases of his career.

Martinu's second nonet written shortly before his death in 1959, was also a commission from Czech Nonet, written in celebration of the ensemble's 35th anniversary. The nine distinct instrumental voices interact with one another in a way similar to nine people talking at a party.

Toby Purser

Equally at home in symphonic, contemporary and operatic repertoire, Toby Purser's work also encompasses film music programmes and inter-cultural collaborations. Toby is Artistic Director of the Peace and Prosperity Trust which supports charitable projects for young artists in the Middle East. Head of Conducting at London's Royal College of Music, he is also recognised as a leading pedagogue and mentor in the conducting community. He launched Conductors in Isolation during the Covid pandemic, an online forum which now has over 1,800 members worldwide. He has received guest invitations from UK orchestras including the Philharmonia, Royal Philharmonic Orchestra, Royal Liverpool Philharmonic, and London Concert Orchestra, amongst others. He founded the Orion Orchestra in 2005 and remains its Principal Guest Conductor. For Raymond Gubbay Ltd, he regularly conducts *Christmas at the Movies*, *Zimmer vs Williams*, and *The Music of the Lord of the Rings and Beyond* at all the leading UK concert venues. Recent international work has included his debut in China with the Chengdu Symphony Orchestra, in Mexico with the Orquesta Filarmonica de Sonora, and the Kenyan premier of Beethoven's Ninth Symphony with the Nairobi Symphony Orchestra. He also conducted Mendelssohn's Violin Concerto with Maxim Vengerov for a public masterclass and concert at the RCM and recorded the songs of Ernest Kaye with the Britten Sinfonia.

Giuseppe Stillitano

Giuseppe Stillitano graduated in piano from the Conservatory of Reggio Calabria, and conducting from the Conservatory of Milan under Donato Renzetti from the APM in Saluzzo. The various orchestras he has conducted include I Musici Orchestra (Parma), Wiener Festspiele Orchestra (Vienna), Orchestra Sinfonica (Milan), Orchestra della Magna Grecia (Taranto), Polska Filharmonia Baltycka (Gdansk), Kauno City Symphony Orchestra (Kaunas), and Royal Oman Symphony Orchestra (Muscat). He is assistant to Gianluca Marcianò and he also boasts collaborations with the soloists Elly Suh, Cihat Askin, Sondra Radvanovsky and Piotr Beczala. Already a Patron of Culture of the Italian Republic and Knight of the Order of Merit of Savoy, he has been designated as a 'Conductor of the future' by *Opera Charm Magazine* and as 'Italian excellence abroad' by *Music Paper Magazine*. Giuseppe is supported by a scholarship and currently studies at the RCM with Toby Purser, Howard Williams and Peter Stark at RCM.

Yi-Chuan Chen

Yi-Chuan Chen is studying conducting at the RCM with Toby Purser, Howard Williams, and Peter Stark and is supported by an with RCM scholarship. Initially a talented Chinese bamboo flutist, he later studied conducting with Professor Apo Ching-Hsin Hsu and graduated from National Taiwan Normal University. He is the current conductor of the Arteam Chinese Orchestra and served as the conductor of the NTNU Alumni Chinese Orchestra until August 2024. From 2018 to 2020, he was an assistant conductor at the National Chinese Orchestra of Taiwan (NCO), after placing second in the NCO's 2016 Young Conductor Competition. He was also shortlisted for the International Conducting Competition Jeunesses Musicales Bucharest (2021) and was a semi-finalist in the International Conducting Competition for Chinese Music (2024) in Hong Kong.

Nok Him Chan

Nok Him Chan is an undergraduate composer and cellist studying at the RCM with Mark-Anthony Turnage and Deirdre Gribbin. Nok's works have been performed by the Hong Kong Chinese Orchestra, the Fidelio Trio, Héloïse Werner and Colin Alexander, the Cong Quartet, the NOVA Ensemble, and RCM orchestras and ensembles. At the RCM his work has featured in the Head On Photo Festival, FestivAll, Contemporary Music in Action, and Open Day. He has also performed at the Great Exhibition Road Festival as an improviser on the Magnetic Resonator Piano. He has worked with conductors including Graham Ross, Chew Hee Chiat, and Angus Lee. Nok was commissioned to write for the 90th anniversary concert of La Salle College, Hong Kong in 2021. Competition successes include the RCM Large Ensemble Composition Competition in 2024. He was twice selected for the Hong Kong Composers' Guild New Generation Concert in 2020 and 2021, and was a selected composer in the Hong Kong Chinese Orchestra Music of the Heart concert in 2021. He was awarded first prize in the youth category at the Schubert Konservatorium International Composition Competition in Vienna in 2021. Nok is also part of the New Light Duo with Malaysian harpist Ian Lim, which aims to promote contemporary music, including premieres of Nok's *Poem* (2021/2023) and *Three Dialogues* (2024) for violoncello and harp. Nok is an RCM scholar and an awardee of the Hong Kong Scholarship for Excellence Scheme.

Violin I
Zea Hunt
Enya Barber

Violin II
Kelvin Ng
Isabella Todes

Viola
Katharine Wing
Juliet Park

Cello
Ayla Mascarenhas
Lily Dai
Maddy Napier
Lisa Dolgouchine

Double Bass
Alexander Verster
Sam Lee

Flute
Laura Pahkel
Alessandra Scalzone

Oboe
Jane Sullivan
Cherry Kwan

Clarinet
Lily Hesper-Dugdale
Lauren McMaw

Bassoon
Joe Lyndley
Lucy Gowans

Horn
Stefan Grant
Hannah Spry
Adam Wilson
Alana Knowles

Trumpet
Alex Gray
Jake Humphrey

Trombone
Bertie Beaman
Nadav Klahr
Archie Foster (bass)

Tuba
Sunny Anderson

Percussion
Ewan Millar
Juho Hwang

Piano
Knox Oakey

Harp
Caterina Nevi

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RCM SYMPHONY ORCHESTRA: KIRILL KARABITS CONDUCTS BRITTEN
Thursday 26 June 2025, 7.30pm | Amaryllis Fleming Concert Hall

Kirill Karabits conductor
Annissa Gybel violin
RCM Symphony Orchestra

Glière The Zaporozhy Cossacks op 64
Daniel Kidane Aloud
Britten Four Sea Interludes from Peter Grimes op 33a
Shostakovich Symphony no 9 op 70

Ukrainian conductor Kirill Karabits conducts the RCM Symphony Orchestra in a programme of vivid orchestral colour.

Violinist Annissa Gybel performs the violin concerto *Aloud* by RCM Junior Department alumnus Daniel Kidane, alongside the *Four Sea Interludes* from the opera *Peter Grimes* by RCM alumnus Benjamin Britten. The concert culminates in Shostakovich's neoclassical Ninth Symphony.

This concert will be reprised on Friday 27 June at Snape Maltings Concert Hall, Aldeburgh Festival.

We would like to thank Jerwood Foundation for their generous support of this event through the Jerwood Visiting Artist Fund

Tickets: £20, £15; £10 under 35
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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STRING QUARTET PLATFORM: SEION QUARTET

Thursday 19 June, 6pm
Performance Hall

STRING QUARTET PLATFORM: SEION QUARTET
Thursday 19 June, 6pm, Performance Hall

Welcome to the Royal College of Music

Moeran	String Quartet no 2 in E flat		18'
(1894–1950)	*i*	*Allegro moderato ma ben animato*	
	ii	*Lento — Andante — Vivace — Allegretto — Andante — Allegro vivace — Presto*	

Elgar	String Quartet in E minor op 83		26'
(1857–1934)	*i*	*Allegro moderato*	
	ii	*Piacevole (poco andante)*	
	iii	*Allegro molto*	

Seion Quartet
Joe MacDonald violin
Sally Aiko Dando violin
Joe Berry viola
Carys Underwood cello

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RCM String Quartet Platform

The RCM String Quartet Platform programme is in its second year and aims to provide some of the College's most promising string quartets with a programme of bespoke coaching and performance opportunities. Quartets on the platform receive mentorship from the esteemed Marmen Quartet and have been selected to perform with top-level professional chamber musicians including the Brodsky Quartet. The quartets on the programme receive frequent performance opportunities throughout the year, both in College and at prestigious external chamber music venues including St Martin-in-the-Fields and Wigmore Hall.

Seion Quartet

In summer 2024 the Seion Quartet won the RCM String Quartet Competition and was awarded with The Helen Just & Susan Connell Prize and the Sacconi Quartet Prize. The Seion Quartet is an ensemble in residency at the Hans Keller Forum of 2024/25, receiving intensive coaching from Donald Grant, John Myerscough and Alasdair Beatson over three residencies in Cambridge. The quartet is also one of three quartets selected for the RCM's String Quartet Platform programme 2024/25.

Forming in 2023, the Seion Quartet has worked hard to develop through a variety of coaching and performance opportunities. Throughout their time together, the quartet's members have been fortunate to receive coaching from world renowned quartets such as the Maggini, Solem, Sacconi, and Brodsky quartets and expert coaches Rafael Todes, Simon Rowland-Jones, Mats Zetterqvist and Denis Brott. Career highlights include regular engagements with the Broadstone and RCM Chamber Music series, side by side projects with the Brodsky and Sacconi quartets, and playing for Their Majesties The Emperor and Empress of Japan and Their Majesties King Charles III and Queen Camilla at the State Banquet held at Buckingham Palace in June 2024. In June 2025 the quartet will perform at Wigmore Hall in the RCM's annual Strings Showcase.

The name 'Seion' ties in with Joe MacDonald and Sally Aiko Dando's Japanese heritage and can be translated to mean 'tone of voice' or 'serenity'.

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ORGAN INTERLUDES: ALEXANDER WILTON, RUIHAN BAO-SMITH & ROBERT CARVER-ESCRITT

Friday 20 June, 6pm

Amaryllis Fleming Concert Hall

ORGAN INTERLUDES:
ALEXANDER WILTON, RUIHAN BAO-SMITH & ROBERT CARVER-ESCRITT
Friday 20 June, 6pm, Amaryllis Fleming Concert Hall

Welcome to the Royal College of Music

Elgar (1857–1934)	Sonata in G major op 28		9'
	i	*Allegro maestoso*	
JS Bach (1685–1750)	Prelude in D major BWV532		4'

Alexander Wilton organ

Rheinberger (1839–1901)	Sonata no 6 in E flat minor op 119		3'
	ii	*Intermezzo*	
Mendelssohn (1809–1847)	Sonata no 3 in A major op 65		6'
	i	*Con moto maestoso*	

Ruihan Bao-Smith organ

Reger (1873–1916)	Canzone op 65 no 9		5'

Alexander Wilton organ

Hindemith (1895–1963)	Organ sonata no 3		4'
	i	*Ach Gott, wem soll ich's klagen*	
Messiaen (1908–1992)	Dieu parmi nous (La Nativité)		10'

Robert Carver-Escritt organ

Alexander Wilton

Alexander Wilton is the John Birch scholar at the RCM. He studies organ with Charles Andrews, Martin Ford, Martin Schmeding and David Graham. Before joining the RCM, Alexander studied at Chetham's School of Music in Manchester. He was also the Sydney Nicholson Organ Scholar at Manchester Cathedral. As a soloist, Alexander has performed at Manchester Cathedral, Brentwood Cathedral, and numerous other churches within Manchester and London. He has also had opportunities to play with the Chetham's Symphony Orchestra and Chorus at the Bridgewater Hall in Manchester. Alexander has also featured multiple times in the RCM's annual Keyboard Festival.

Ruihan Bao-Smith

Ruihan Bao-Smith is a first-year undergraduate studying organ at the RCM under David Graham, Martin Ford and Martin Schmeding. Ruihan first became fascinated by the organ aged eight while a chorister at Westminster Abbey. He took up lessons with Matthew Jorysz aged twelve and gained experience page turning for Peter Holder on a German tour with Westminster Abbey in 2018. Prior to his studies at the RCM, Ruihan joined Bryanston School in 2019 on a music scholarship to further his musical endeavours.

Robert Carver-Escritt

Robert is a first-year undergraduate studying organ with Charles Andrews as the Ian Evans Lombe scholar at the RCM. Singing in his local church choir at St Margaret's Church, Oxford led Robert to the organ, and he went on to study at Magdalen College School under Jonathan Newell and Timothy Wakerell. He became the organ scholar at both St Margarets Church and Magdalen College School. He has also assisted Simon Hogan in accompanying the Cathedral Singers of Christ Church, Oxford. Outside of his organ studies, Robert is a keen harpsichordist, undertaking lessons with Robert Woolley.

CHAMBER SPOTLIGHT: PETER AND THE WOLF
Wednesday 25 June, 6pm
Amaryllis Fleming Concert Hall

Prokofiev's iconic Peter and the Wolf is brought to life by narrator Lucy Hollins in in this intimate arrangement for chamber ensemble.

Repertoire to include:
Gabriel Prokofiev Techno Suite
Prokofiev Peter and the Wolf (arr Matthews)

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 20 June, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Brahms
(1833–1897)

String sextet no 1 in B flat major op 18 — 38'

i *Allegro ma non troppo*
ii *Andante*
iii *Scherzo: Allegro molto*
iv *Rondo Poco allegretto e grazioso*

Nicholas Cerny violin
Kseniia Bogomolova violin
Jimena Barrio-Briones viola
Norea Quirijnen viola
Yoel Rubin cello
Floora Valila cello

Shostakovich
(1906–1975)

String Quartet no 3 in F major op 73 — 16'

i *Allegretto*
ii *Moderato con moto*
iii *Allegro non troppo*

Cordelia Quartet
Nicholas Cerny violin
Kseniia Bogomolova violin
Jimena Barrio-Briones viola
Yoel Rubin cello

Upcoming Events

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ROYAL
COLLEGE
OF MUSIC
London

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Svitlana Kosenko *piano*

Saturday 21 June 2025, 3pm
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at* www.rcm.ac.uk. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

3.00 Freddie Sannitt *violin* (pupil of John Hutchinson)

Mendelssohn Violin Concerto in E minor op64 *i Allegro molto appassionato*	13′

3.15 Youer Chen *piano* (pupil of Emma Covill)

JS Bach Partita no2 BWV826 *iv Sarabande v Rondeau*	3.5′
Hanikainen Ilta	4′
Ireland Columbine	4′

3.30 Claudia Membery piano (pupil of Claudia Schurr)

Gershwin Rhapsody in Blue	9'

3.45 Piazzolla Quartet (Sarah Markham *tutor*)

Kezia Colton *saxophone* Oliver Warne-Holland *piano*
Bonnie Shaw *double bass* Alex Fulgeanu Baiao *percussion*

Piazzolla Oblivion	3'
Andy Scott Paquito	4'

4.00 Wind Quintet (Andrea Charles *tutor*)

Indi Leech *flute* Euna Oh *oboe* Cecilia Committeri *clarinet*
Niara Fell *horn* Meg Hards *bassoon*

Hindemith Kleine Kammermusik op24 no 2	10'

i Lustig mäßig schnell iii Ruhig und einfach ii Walzer

4.15 Catherine Bennett *violon* (pupil of Esther King Smith)
Telemann Fantasia no10 in D major TWV 40:23 6'

4.24 Alex Deng *piano* (pupil of Richard Uttley)
Scarlatti Sonata in D minor K1 2'

4.30 Teresa Kiang *violin & piano* (pupil of Eri Konii & Emma Covill)
Bach Partita for solo violin no2 in D minor BWV 1004 6.5'
iii Sarabanda iv Giga
Debussy Rêverie 4.5'

4.45 Katherine Jin Da Silva voice (puil of Anna Sideris)
Fauré Mandoline 2'
Howells King David 5'

5.00 Piano Trio (Neil Roxburgh *tutor*)
Aurelia Walker *piano* Richard Eichhorst *violin* Madeleine Murray *cello*
Dvorak Piano Trio no3 in F Minor op65 *i Allegro ma non troppo* 9'

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Tim McNiven *Administrative Coordinator*
John Mitchell *Performance Manager*

JUNIOR FELLOW SHOWCASE:
CALATHEA QUARTET
String Quartet Fellows
Monday 23 June, 6pm, Performance Hall
Welcome to the Royal College of Music

ROYAL COLLEGE OF MUSIC London

Haydn (1732–1809)	String Quartet in D minor op 76 no 2 'Quinten'		20'
	i	*Allegro*	
	ii	*Andante o più tosto allegretto*	
	iii	*Menuetto: Allegro ma non troppo*	
	iv	*Vivace assai*	
Grieg (1843–1907)	String Quartet no 1 in G minor op 27		30'
	i	*Un poco andante - Allegro molto ed agitato*	
	ii	*Romanze*	
	iii	*Intermezzo*	
	iv	*Finale: Lento - Presto al saltarello*	

Calathea Quartet
Claudia Tarrant-Matthews violin
Eleanor Hill violin
Martha Campbell viola
Haydn Wynn cello

Calathea Quartet

The Calathea Quartet is a dynamic ensemble comprised of musicians from New Zealand, Australia, Ireland, and England. The quartet is currently based in London, where the members are String Quartet Fellows at the Royal College of Music, under the guidance of Simon Rowland-Jones. Formed in 2020 at the Royal Academy of Music during their postgraduate studies, the members were coached by Levon Chilingirian and the Doric Quartet. The Calathea Quartet has enjoyed masterclasses with Isabelle van Keulen, Tom Poster, and the Ardeo, Armida and Ragazze Quartets. With a keen interest in championing the works of underrepresented composers, the quartet plays a wide variety of repertoire from the stalwarts of the classical canon to contemporary compositions, with a particular focus on the works of composers of marginalised genders. Competition successes include first prize in the RAM Historical Women Composers Prize 2021, second prize in the annual RAM Wolfe Wolfinsohn String Quartet Competition 2021 and progressing through to the semi-finals of the Royal Overseas League Ensemble Prize in 2021 and 2022. Following performances as Young Artists in 2023, the Calathea Quartet returned to Britten Pears Arts as Young Artists in 2024. Recent performance highlights include a New Zealand tour supported by Chamber Music New Zealand and performances at West Cork Chamber Music Festival, Southwark Cathedral, and Stratford-upon-Avon Chamber Music Society. Upcoming projects in the 2024/25 season include a focus on women composers at Bloomsbury Festival, a return to Stratford-upon-Avon Chamber Music Society and the quartet's Conway Hall debut. The quartet is very grateful to Help Musicians UK for financial support.

CHAMBER SPOTLIGHT: PETER AND THE WOLF
Wednesday 25 June, 6pm
Amaryllis Fleming Concert Hall

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ROYAL COLLEGE OF MUSIC London

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 23 June, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Beethoven (1770–1827)	Sonata in G major op 79 *i* *Presto alla tedesca* *ii* *Andante* *iii* *Vivace*	8'
R Schumann (arr Liszt) (1810–1856)	Frühlingsnacht S.568	3'

Ho Ming So piano

C Schumann (1819–1896)	Four Songs *Die Lorelei* *libst du un Scönheit* *Am Strande* *Ich stand in dunklen Träumen*	12'

Nadiia Chaichenko mezzo soprano **Waiyin Lee** piano

Poulenc (1899–1963)	Trio for oboe, bassoon and piano FP 43 *i* *Presto* *ii* *Andante* *iii* *Rondo*	13'

Cherry Kwan oboe **Janice Chui** bassoon **Aidan Si** piano

Brahms (1833–1897)	Violin sonata no 2 in A major op 100 *i* *Allegro amabile* *ii* *Andrante tranquillo – vivace* *iii* *Allegretto grazioso*	20'

Kassia Ren violin **Markus Sadler** piano

austrian cultural forum lon

Upcoming Events

CHAMBER SPOTLIGHT: PETER AND THE WOLF
Wednesday 25 June, 6:00 PM
Concert Hall

Repertoire to include:
Gabriel Prokofiev - Techno Suite
Prokofiev - Peter and the Wolf (arr Matthews)

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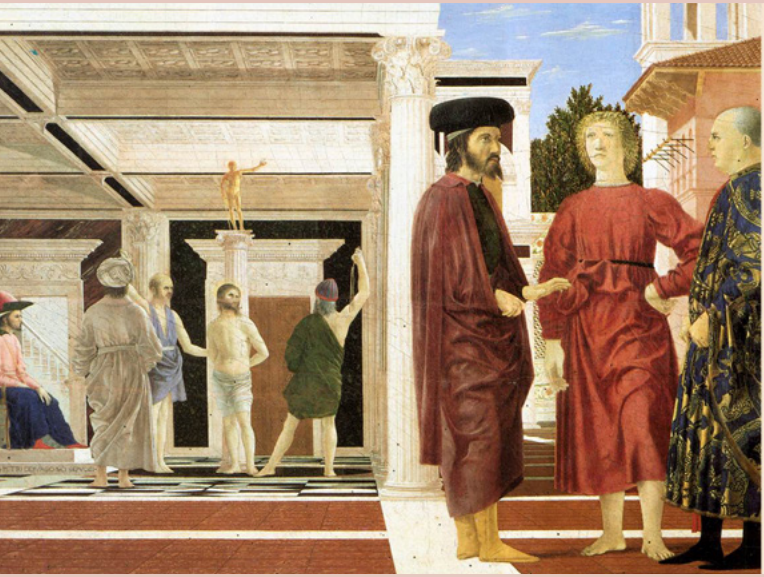
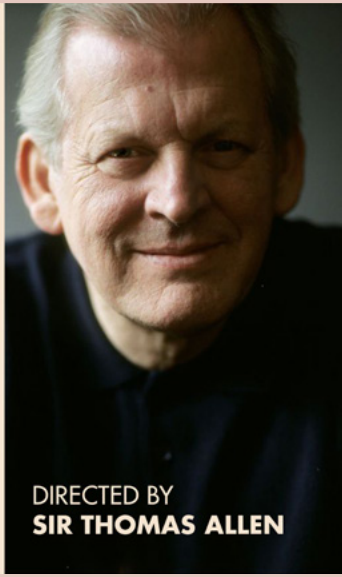
A ROYAL COLLEGE OF MUSIC OPERA STUDIO PRODUCTION

LOVE, CONFLICT, RENAISSANCE

ROYAL COLLEGE OF MUSIC London

A KALEIDOSCOPIC EVENING OF OPERA BY MONTEVERDI, STROZZI AND JONATHAN DOVE





7pm | 23, 25, 27, 28 June 2025

Conductor Michael Rosewell
Choreographers Anna Smith & Harry Wilson

Designer Laura Jane Stanfield
Lighting Designer Kevin Treacy

Featuring dancers from Rambert School

CAST

Monteverdi	**23, 25, 27 & 28 June**
Zefiro torna	Francis Melville, Tim Burton
Eccomi pronta ai baci (Cover)	Francis Melville, Tim Burton, Zhen Liu Alexander Semple
Lamento della ninfa (Covers)	Georgia Melville, Francis Melville, Tim Burton, Zhen Liu Natalka Pasicznyk, Alexander Semple
Il combattimento di Tancredi e Clorinda	Cecilia Yufan Zhang, Francis Melville, Sam Hird
(Covers)	Esmée Loughlin-Dickenson, Tim Burton

Strozzi	**23 & 27 June**	**25 & 28 June**
Così non la voglio	Alexandra Francis	Adja Thomas-Mbaye
L'Eraclito amoroso (Cover)	Cecilia Yufan Zhang Esmée Loughlin-Dickenson	Cecilia Yufan Zhang Esmée Loughlin-Dickenson
Amor dormiglione	Alexandra Francis	Adja Thomas-Mbaye
Che si può fare (Cover)	Cecilia Yufan Zhang Esmée Loughlin-Dickenson	Cecilia Yufan Zhang Esmée Loughlin-Dickenson

Jonathan Dove Librettist: **Alasdair Middleton**	**23, 25, 27 & 28 June**
Seven Angels (version for soprano, countertenor and harp)	Bella Marslen, Maryam Wocial, Will Prior
(Covers)	Natalka Pasicznyk, Zheng Jiang

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Thank you for your co-operation.

Programme details correct at time of going to print.

THE ROYAL COLLEGE OF MUSIC OPERA STUDIO PRESENTS

LOVE, CONFLICT, RENAISSANCE

23, 25, 27, 28 June 2025, 7pm

BRITTEN THEATRE

Monteverdi	Zefiro torna (duet)
Strozzi	Così non la voglio L'Eraclito amoroso Amor dormiglione Che si può fare
Monteverdi	Eccomi pronta ai baci Lamento della ninfa Il combattimento di Tancredi e Clorinda
Interval	20 minutes
Jonathan Dove	Seven Angels
Monteverdi	Zefiro torna (tutti)

Programme devised by **Nick Sears**

Michael Rosewell
conductor

Sir Thomas Allen
director

Anna Smith & Harry Wilson
choreographers

Laura Jane Stanfield
designer

Kevin Treacy
lighting designer

Dancers from Rambert School

Please note this production uses haze.

Approximate total running time: 1 hour 55 minutes (including an interval of 20 minutes)

This production is made possible with the assistance of Old Possum's Practical Trust and Victoria, Lady Robey CBE HonRCM through the Robey Visiting Artist Fund

Seven Angels by Jonathan Dove/Alasdair Middleton performed by arrangement with Peters Edition Limited

Editor Joanna Wyld
Programme design by May Yan Man

SYNOPSIS

In normal circumstances, writing a synopsis would be relatively straightforward. Put on the opera or play, describe the story as succinctly as possible so as not to bore your audience with a tutorial before the lights dim, and wish them well for the ensuing evening. On this occasion, it's different. Tonight, we celebrate the Renaissance through aspects of love and conflict. We approach this in the order you see in your programme, but in a case such as this, the order could have been whatever we chose to make it, the scenario as light or as dark as we wished; as it happens, we've chosen a street, somewhere in Italy.

Young people gather. As young men will, they josh and jostle as they meet, before one of them comes up with a piece of manuscript on which the ink is barely dry… Monteverdi has written. *Zefiro torna*… Let the games begin!

Then contrast as a young lady arrives, delegate of that great composer of the age, Barbara Strozzi, chastising them for their excessive frivolity (*Così non la voglio*). The fates have dealt her a less happy hand; the young men are at the receiving end of her ire.

In the conventional balance of programming, now might be time for a lighter touch. But no – we had a choice, and in linking together these pieces, seeking a thread, I've opted for the relentlessness of Strozzi's *L'Eraclito amoroso*. The long plangent phrases call out for assistance, and, Zorba-like, our young chantress is supported on the arms of several Caryatids. But the story is not entirely in keeping with Greek myth; the Caryatids tire in their task, and one, graduating to Amor, or if you prefer, Cupid, is left in the warmth of the midday sun, dreaming. Now another handmaid rouses him from slumber, inspired by her latest reading matter, perhaps? She chases him back to his amorous duties.

More Strozzi now, her last contribution to this programme, with further descriptions of anguish and suffering. *Che si può fare?* she asks. What can one do? What can one say? Oh the dilemma! Oh calamity! Those cruel Eumenides torture her soul.

This turmoil seems unrelenting. Could the programme order not change now and relieve us from this anguish? Yes. Certo. Sì. Subito. Three young roustabouts arrive on the scene with Monteverdi, and entertain us with his *Eccomi pronta ai baci*. Kisses sweeter than the chianti they can provide!

But with 'Non avea febo', from within *Eccomi pronta*, we see their more serious side, that of the highly trained choral singer, discipline to the fore, the ledgers of their own bar lines. A cooler Northern European approach perhaps, after so much Latin passion. And who is this? A further mournful woman, with *Lamento della ninfa*. Surely the men can aid her in her grief? Sadly not on this occasion. As they so rightly describe, 'Love mixes flame and frosts'.

Monteverdi now gives us the clue to his greatness and that of the Renaissance itself: *Il combattimento di Tancredi e Clorinda*. This short, dramatic scena, almost an opera, one could argue, is a masterpiece of Monteverdi's art, paving the way as it does for so much that we now recognise on the modern lyric stage, as well as in those places of dramatic sacred performance.

Monteverdi has used Tasso's *Gerusalemme Liberata* for his story. It was first performed in Venice in 1624. The cast is made up of three characters; they are Clorinda, a Saracen woman; Tancredi, a Christian knight; and the narrator who describes in epic detail the progress of the story. Importantly, they do not know one another in the story as their faces are covered in preparation for combat. As enemies their fight proceeds and becomes more and more intense. They lie exhausted after several minutes from the many sword blows, and begin an exchange of dialogue which brings them to a further weary combat during which their physical contact seems to trigger recognition. Falling from a fatal wound, Clorinda speaks her final words to Tancredi. He scoops water from a stream nearby and in quenching her, reveals her true identity as the one he loves. She renounces her own faith and is baptised into Christianity, moments before dying in Tancredi's arms. Her dying words:

'Heaven opens, I go in peace…'

Artwork © Laura Jane Stanfield

SYNOPSIS

Seven Angels by Jonathan Dove & Alasdair Middleton

This short, seven-scene opera is an intense homage to the life and work of the 15th-century painter and mathematician, Piero della Francesca. We follow, via a series of angels, the progress of the painter, the recounting of his birth, his naming and struggle to settle upon a subject to paint, and the encroaching failure of sight which would end in his total blindness. At either end of the work are Angels who accompany his entry and exit from the world. Within this framework, we encounter Angels who act as his guides to the greatest paintings he produced.

First comes the Angel of Instruction, who establishes Piero's identity and presence on the earth. The second, the Angel of Annunciation, takes us into the detail of *The Annunciation* and announces the painter's birth and name.

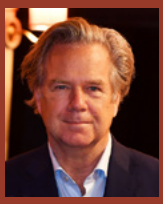
A third Angel becomes the inspiration for Piero's conception and development: the Angel of Inspiration, which has at its backdrop his depiction of the *Madonna del Parto*. Yet the struggle with growing darkness is present; the intensity of colour and vision rise, as though we feel his desperation to hold on to them for as long as his failing sight can.

The Lady of Possibilities is his inspiration for what will follow with the fourth Angel. The Angel of Jubilation joins us in scene four, heralding the painting of *The Nativity* itself. Then comes perhaps the most famous of all this painter's works, *The Flagellation of Christ*, accompanied by the Angel of Consolation.

Now we become aware of the other discipline in the life of Piero della Francesca, that of the mathematician, especially relating to composition and perspective – a miracle bearing in mind the man's oncoming blindness. We feel the pain and agony of Piero in producing this monumental work.

Our Angel of Resurrection introduces us to the next stage of the story: Piero's realisation of his total blindness. Yet the brashness of trumpets and the risen Christ create a scene of ultimate hope with darkness defeated. Now we feel Piero is on a journey. An Angel of Navigation entreats him to listen, emphasising his other senses. We end with the beauty of Light and Hope, with Piero and two accompanying Angels on their track towards eternity.

Sir Thomas Allen



We gratefully acknowledge **Nick Sears** for devising the programme of music for this evening. This project, close to his heart, represents his final opera project after over 18 years of dedicated leadership as the Head of Vocal & Opera at the Royal College of Music.

DIRECTOR'S NOTE

Love, conflict, Renaissance: strong words perfectly describing our evening of contrasts. Amongst a range of music that makes up the programme, it is perhaps something from another cultural field that is the inspiration behind much of what you will hear. I am referring to the extraordinary paintings of the great Italian, Piero della Francesca. At any stage in the programme, whether it be the part songs and solos of Barbara Strozzi or the great Claudio Monteverdi, the spirit of the age is beautifully captured.

And, as if to confirm that, when we add to the mix a short but intense work of the 20th century, *Seven Angels* by Jonathan Dove, the potion becomes even more intense. The painter at the core of this work is our man Piero della Francesca, painter and mathematician, who on top of all else in his everyday struggles – painting, wrestling with numbers and the challenges of perspective – must also accept the growing darkness that comes with his progressive blindness.

Ultimately, neither his beloved numbers and shapes, nor the subjects of his painted works, would be available to him. One can only imagine the desperateness of his situation. Jonathan Dove has written his short opera in seven scenes, inspired by some of the most striking creations from Piero's canvases.

For me, the fascination of this subject lies in the memory of a documentary I saw many years ago. The subject was an in-depth analysis of the painting showing the *Flagellation of Christ*.

The painting serves us well in an appreciation of the workings of Piero's mind. As though the head-on impact of the painting were not shattering enough, with Christ bound to a column receiving the punishment of a lashing, it cries out for further study of the detail within the perspective of the piece, the floor in particular. What that reveals, in a plan view, is the beauty and detail within that courtyard floor. Only a painter with the mind of a serious mathematician could have gone to the trouble of reproducing the details of the floor in such precise and beautiful detail. A beautiful mind indeed.

Follow that perspective to the vanishing point that is our guide through this smattering of Renaissance gems; joyous, tragic, whatever they may be. There is no particular theme, simply a choice to take us wandering through many an Italian piazza, be it Arezzo, Florence, Siena or Venice, to meet the merchants, the lads and lasses of the age; their faith, their genius, their art.

Sir Thomas Allen

PRODUCTION

For the Royal College of Music Opera Studio

Director of Opera
Michael Rosewell

Head of Vocal and Opera
Audrey Hyland

Visiting Professor of Opera
Dame Kiri Te Kanawa

Manager of Vocal and Opera
Ann Somerville

Opera Assistant
Amy van Walsum

Vocal Faculty Assistant
Olivia Grant

For the production

Conductor
Michael Rosewell

Director
Sir Thomas Allen

Choreographers
Anna Smith
Harry Wilson

Designer
Laura Jane Stanfield

Lighting Designer
Kevin Treacy

Rambert Dancers
Alfie Stevens
Angha Mishra
María Alejandra Sheffer
Marit Gudde

Covers
Destiny Beyoncé Tan
Sam Larsen

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Paul Tucker

Head of Stage
Matthew Gorman

Stage Manager
Katherine Verberne

Deputy Stage Manager
Zoë Rogers-Holman

Head of Lighting
Colin Eversdijk

Lighting Programmer
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LX3
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Board Operator
Hayden Payne

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RCM Workshop

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Fani Parali

Head of Costume
Laura Pearse

Costume Assistant
Zoe Hammond Joyce

Costume Technicians
Philip Engleheart
Emma Kirkup

Hair and Makeup Supervisor
Gracie Herring

Surtitles
Amy van Walsum

Surtitle Operators
Gyaan Bhuyan
Lori Grainger
Megan Hill

Assistant Conductor
Jo Ramadan

Répétiteurs
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Royal College of Music Opera Orchestra

Violin I
Yichun Mao

Violin II
Alma Balazs

Viola
Vera Edington

Cello
Theo Tinkler

Double Bass
Tess Miles

Harp
Catherine Reid

Harpsichord
Jo Ramadan

Theorbo
Kristiina Watt

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Artwork © Laura Jane Stanfield

CREATIVE TEAM

Michael Rosewell
Conductor

Michael Rosewell has worked in some of the world's most prestigious opera houses, including the Vienna State Opera and the Royal Opera House, Covent Garden. He began his conducting career in Germany before Claudio Abbado invited him to join the music staff of the Vienna State Opera. He went on to become Senior Staff conductor at the Nationaltheater, Mannheim, and has conducted extensively throughout Europe and the USA. Early in his career, Michael played harpsichord for Nikolaus Harnoncourt, Jean-Claude Malgoire and Marcello Panni. He has worked with period instrument ensembles the London Handel Orchestra and Old Street Band and, as Associate Conductor for the London Handel Society, introduced rarely performed Handel operas to the London stage. Michael returns to Vienna this summer to lead conducting masterclasses in the world-renowned Musikverein.

In concert and the recording studio, Michael has conducted the RTÉ National Symphony Orchestra, Orchestra of Scottish Opera, London Mozart Players, Manchester Camerata and Aurora Orchestra, at festivals including Aldeburgh, Montepulciano, Buxton, Bath and Zagreb. As Music Director of English Touring Opera, Michael played a central role in establishing ETO as the leading British opera touring company. His achievements have been recognised by the National Opera Association of America, and with an Outstanding Achievement in Opera Olivier Award.

Sir Thomas Allen
Director

Sir Thomas Allen is an established star of the great opera houses of the world. At the Royal Opera House, Covent Garden, where in 2021 he celebrated the 50th anniversary of his debut with the company, he has sung over 50 roles. In 2022 he also celebrated the 40th anniversary of his debut at the Metropolitan Opera, New York.

Equally renowned on the concert platform, he appears in recital in the United Kingdom, throughout Europe, in Australia and America, and has appeared with the world's great orchestras and conductors. He made a triumphant directing debut in 2003 with *Albert Herring* at the Royal College of Music and went on to direct critically acclaimed productions of *Don Giovanni* and *Così fan tutte* for Samling Opera at The Sage, Gateshead.

His many honours include the title of Bayerischer Kammersänger awarded by the Bayerische Staatsoper, honorary doctorates from the Royal College of Music and Royal Academy of Music, Prince Consort Professor of the Royal College of Music, the Hambro Visiting Professorship of Opera Studies at Oxford University, Fellowship of the Royal College of Music, and Doctorates of Music from Durham University and the University of Birmingham. In the New Year Honours 1989, he was created a Commander of the British Empire and in the 1999 Queen's Birthday Honours he was made a Knight Bachelor.

Choreographer
Anna Smith

Anna Smith trained at the Rambert School of Ballet and Contemporary Dance, where she worked with choreographers such as Richard Alston, Darren Ellis and the Alleyne Dance company. Since graduating she has performed at the Royal Opera House in operas choreographed by Kate Flatt and Michael Keegan Dolan. As part of creative duo HARRYnSMITHY, she has produced work for Brighton Fringe at South East Dance, The Place's Resolution Festival and Exeter Northcott Barnfield Theatre with Richard Chappell Dance.

Choreographer
Harry Wilson

Harry is a dancer and choreographer originally from Doncaster. He trained at the Rambert School of Ballet and Contemporary Dance, where he worked with choreographers such as Sir Richard Alston, Christopher Bruce and Richard Chappell. Since graduating, Harry has worked as a freelance dancer for companies and choreographers such as Yorke Dance Project, Susan Kempster, Eliot Smith Dance and the Royal Ballet and Opera. He also works with collaborator Anna Smith as choreographic duo HARRYnSMITHY. Their work has been performed at theatres including The Place, Exeter Northcott Barnfield Theatre, and South East Dance as part of Brighton Fringe Festival 2024.

Laura Jane Stanfield
Designer

A graduate of Wimbledon School of Art, Laura is a set and costume designer for opera, theatre and television.

Set and costume design credits include: *Pirates of Penzance*, UK Tour 2025, BBC Proms 2024; *Il barbiere di Siviglia*, West Green House Opera; CBSO's *Madame Butterfly*; *Little Red Riding Hood*, Northern Opera Group; *Orphée* and *Acis and Galatea* for Vache Baroque Festival; *Turn of the Screw*, Barnes Festival; *Così fan tutte* and *La finta giardiniera*, Ryedale Festival Opera; *The Juniper Tree*, Richmond Festival.

Costume design credits include: *Mille Regretz*, English Touring Opera; *Cendrillon*, Northern Opera Group; *Peter Pan Reimagined*, Birmingham Rep; *Fortitude*, Sky Atlantic (Assistant Designer); *The Victorian Bakery*, BBC TV (Assistant Designer); *Dubai, Rostov, New York*, National Opera Studio; *English Eccentrics*, British Youth Opera; *Landscapes*, English National Opera; *Riders to the Sea* and *Savitri*, British Youth Opera; *La bohème*, Nevill Holt Opera; *The Flying Dutchman*, Northern Ireland (NI) Opera; *Noye's Fludde*, NI Opera; *Three Wishes*, Tête à Tête Festival.

Laura has also been designer for various community and educational projects for the Royal Opera House, English National Opera, NI Opera and Claque Theatre.

Kevin Treacy
Lighting Designer

Opera credits include *Eugene Onegin*, *La bohéme*, *La traviata*, *The Flying Dutchman*, *Tosca*, *Agrippina*, *Salome*, Northern Ireland Opera; *La Cenerentola*, *Carmen*, *The Magic Flute*, *Così fan tutte*, Nevill Holt Opera; *Into the Woods*, West Australian Opera; *Aida*, Opéra Orchestre de Montpellier; *L'elisir d'amore*, Den Norske Opera, Oslo; *The Turn of the Screw*, Kolobov Novaya, Moscow; *Macbeth*, Welsh National Opera; *Die Fledermaus*, Wermland Opera, Sweden; *The Merry Widow*, *Rodelinda*, *Imeneo*, *Faramondo*, *Il Mondo della Luna*, *Die Fledermaus*, Royal College of Music; *The Flying Dutchman*, Opera North; *Cunning Little Vixen*, *The Magic Flute*, *Comedy on the Bridge | Twice Alexander*, Royal Academy of Music; *Albert Herring*, *The Abduction from the Seraglio*, Grange Festival; *L'enfant et les sortiléges*, *Orango*, *Renard | Mavra | Les Noces*, Philharmonia Orchestra at Royal Festival Hall; *Faramondo*, Handel Festspiele, Göttingen; *Orpheus in the Underworld*, Scottish Opera; *Flavio*, *Xerxes*, *La tragédie de Carmen*, English Touring Opera.

CAST

Tim Burton tenor

Tim Burton is an Yvonne Wells Scholar in his first year of the MPerf programme at the Royal College of Music, supported by the Josephine Baker and William Gibbs Memorial trusts. He studies under Tim Evans-Jones. He previously studied at the Royal Birmingham Conservatoire, singing roles including Schoolmaster in *The Cunning Little Vixen*, Mr Bobo in Mark-Anthony Turnage's *Coraline*, Moon and King of the East in Jonathan Dove's *The Enchanted Pig*, and Le Doyen de la Faculté in *Cendrillon*. In 2023, Tim won the Edward Brooks English Song Prize and sang in Grimeborn's production of *Trouble in Tahiti*, which won an Offie Award.

Alexandra Francis soprano

New Zealand soprano Alexandra Francis is in her second year of the Masters programme at the Royal College of Music, studying with Ben Johnson and Bryan Evans as an RCM Scholar. Alexandra previously attended the University of Auckland, culminating in a Masters in Music. In 2024 Alexandra appeared in two RCM Opera Studio productions, performing the roles of Clo-Clo in *The Merry Widow* and Anne in *Airtime* (as part of *Revolutions*). Alexandra has sung throughout New Zealand, with highlights including the roles of the Princess (*The Sleeping Beauty*) and Second Apparition (*Macbeth*) for New Zealand Opera.

Sam Hird baritone

Sam Hird studies at the Royal College of Music Opera Studio with Peter Savidge and Sir Thomas Allen. In May, he made his Royal Opera House debut when he stepped in as cover to play the title role in Telemann's *Pimpinone* in the Linbury Theatre. He will be returning as a Jette Parker Artist (2025/27) in September. In 2024 he won First Place/Audience Vote at the Clonter Opera Prize and Peter Hulsen Orchestral Song Award. Roles include Count Almaviva in *Le nozze di Figaro*, Ramiro in *L'heure Espagnole*, and Danilo in *The Merry Widow* (RCM). Sam is a Samling Artist, an Associate Artist for Sinfonia Smith Square, and is supported by the Josephine Baker Trust and Richard Silver Scholarship.

Zheng Jiang countertenor (cover)

Chinese countertenor Zheng Jiang is in the second year of his Masters at the Royal College of Music, studying with Ben Johnson and Stephen Varcoe. He is a recipient of a Study Award, supported by the Josephine Baker Trust. Zheng completed his undergraduate studies in Canada and was awarded third prize in the 2023 Ontario Music Festivals Association Classical Voice Competition. Alongside numerous operatic roles, Zheng is an active concert artist. In 2024, Zheng won the Nicholas Partridge Award for Outstanding Creativity at the inaugural Eastbourne International Singing Competition. He was a finalist in the 2025 Kathleen Ferrier Awards.

Zhen Liu baritone

Chinese baritone Zhen Liu, an RCM Award holder, is in his second year of his Masters at the Royal College of Music, studying under Peter Savidge, Bryan Evans and Caroline Dowdle. Zhen earned his Bachelor of Fine Arts in Classical Voice Performance from Shanghai Conservatory of Music, where he performed roles including Guglielmo in *Così fan tutte*, Figaro in *Le nozze di Figaro*, and Zweiter Priester/Zweiter Geharnischter in *The Magic Flute*. At the RCM, Zhen has performed in world premieres of contemporary operas: the title role in Connie Harris' *The Drifterman*, and Businessman in Jasper Eaglesfield's *The Anthem*.

Esmée Loughlin-Dickenson mezzo soprano (cover)

Cornish mezzo soprano Esmée Loughlin-Dickenson graduated with a BMus from the RCM in 2024, and is now studying for her Masters with Sally Burgess and Gary Matthewman. She is the Helen Marjorie Tonks Scholar, supported by The Radford Charitable Trust and William Gibbs Education Trust. Esmée received the 2024 Brooks Van der Pump Competition undergraduate prize, and a commendation in the Lies Askonas Competition. She has performed in masterclasses with Edith Wiens, Brindley Sherratt, Ann Murray, Michael Chance and Bernarda Fink and in the Udo Reinemann International Masterclass in Brussels, and will sing at Lied the Way, Florence with duo partner Julia Metzmacher.

Bella Marslen soprano

Bella Marslen is postgraduate at the Royal College of Music, studying with Janis Kelly and joining the Opera Studio next September. She is an Andrew Treagus Scholar supported by the Colin and Mimi Watts Scholarship. Bella was a 2022/23 Young Artist and Bendat Scholar with West Australian Opera. Roles include Lauretta/Una Conversa in *Gianni Schicchi/Suor Angelica* (Freeze Frame Opera), soloist in Bach's Easter Oratorio and First Wood Sprite in Rusalka (both West Australian Opera), and Barbarina in *Le nozze di Figaro* (RCM). Bella was a finalist and prize-winner in the 2024 Joan Sutherland & Richard Bonynge Bel Canto Awards.

Francis Melville tenor

Francis Melville is a tenor in the second year of his Masters at the Royal College of Music, where he is taught by Ben Johnson. He is a Cuthbert Smith Scholar, supported by the Big Give Scholarship. Roles include Count Almaviva in *The Barber of Seville* and Torquemada in *L'heure Espagnole*. He performed in the Grange Park Opera chorus for their 2024 season. He has been a young artist at the Ludlow English Song Weekend and at the Southrepps Music Festival, and has participated in masterclasses with Edith Wiens, Rachel Nicholls, Nicky Spence, Iain Burnside, Malcolm Martineau and Robert Dean.

Georgia Melville soprano

Australian soprano Georgia Melville is in her second year at the RCM Opera Studio, studying with Janis Kelly. Performances include Countess in *Le nozze di Figaro*, Mistinguett in *Les Illuminations*, Hanna in *The Merry Widow*, Donna Elvira in *Don Giovanni Tenorio* (RCM) and Soeur Claire in *Dialogues des Carmélites* and Chorus in *L'elisir d'amore* with Glyndebourne Festival Opera. Georgia is the Alastair Jackson International Opera Award Holder, supported by Melba Opera Trust and Tait Memorial Trust. She is grateful for the support of the Skellern Family. For the 2025/26 season, Georgia will join the National Opera Studio as a Young Artist and then the Wiener Staatsoper as the recipient of the Michael Byrne Vienna State Opera Award.

Natalka Pasicznyk soprano (cover)

Natalka Pasicznyk is a first-class music graduate of King's College London, currently pursuing postgraduate vocal studies with Patricia Rozario as a Royal College of Music Scholar. She has been mentored by renowned singers such as Alex Oomens, Ryland Davies and Nadine Sierra. Past operatic roles include Susanna in *Le nozze di Figaro*, Bessie Throckmorton in Edward German's *Merrie England*, and Spring and Mystery in Purcell's *Fairy Queen*. Natalka is a 2025 Leeds Lieder Young Artist and Westminster Opera Company Emerging Artist. In 2024, she won First Prize in the Dean and Chadlington Singing Competition.

Will Prior countertenor

Will Prior is studying for his Masters at the Royal College of Music as an ABRSM Scholar, supported by the Drake Calleja Trust, Josephine Baker Trust, William Gibbs Educational Trust, and by the Countess of Munster Musical Trust who, in 2024, awarded him the inaugural Dame Janet Baker Award. He studies with Veronica Veysey-Campbell and Caroline Dowdle and is a Britten Pears Young Artist 2025–26. He has sung in masterclasses with Edith Wiens, Sir Thomas Allen, Carolyn Sampson and Jeremy Huw Williams, and appeared as soloist with the RCM Baroque Orchestra, and the Choir of Magdalen College, Oxford. He recently made his Wigmore Hall debut.

Alexander Semple baritone (cover)

Alexander Semple read music at the University of Cambridge and now studies at the Royal College of Music under Russell Smythe. Roles include Papageno (*The Magic Flute*); Ferryman (*Curlew River*); and, with Hampstead Garden Opera, Alidoro (*La Cenerentola*). This summer he sings as a soloist alongside the BBC National Chorus of Wales in *Carmina Burana*, and joins Green Opera in *Jane Eyre*. Alexander regularly performs with choirs including Tenebrae, Polyphony and Continuum. He is a James Bowman Young Artist with Vache Baroque, supported as an RCM Scholar by the Linbury Scholarship, Josephine Baker Trust, Choir Association of St John's College, Cambridge, and Thames Philharmonic Choral Scholarship.

Adja Thomas-Mbaye soprano

Adja Thomas-Mbaye is a soprano from New York. She recently transitioned from being a mezzo soprano and has previously performed the roles of Hippolyta/Hermia in *A Midsummer Night's Dream* at Miami Music Festival, and Zweite Dame in *The Magic Flute* at Manhattan School of Music. Adja placed second in the 2022 Shirley Winston-Rabb Competition and won first place in the 2018 eVoco Voice Collective Competition. She recently performed at the Aspen Music Festival, and placed first in the 2025 Les Grandes Voix Competition in the young hope category. She is studying for her Masters at the RCM with Patricia Rozario.

Maryam Wocial soprano

Maryam Wocial is a postgraduate at the Royal College of Music, where she is the Poppy Holden Scholar supported by the Cuthbert Smith Scholarship, Countess of Munster Trust, H R Taylor Trust and Josephine Baker Trust. In 2024, she made her debuts with The Mozartists, Instruments of Time and Truth, and was awarded the inaugural Early Career Fellowship for vocalists with The English Concert for their 2024–25 season. She won Second Prize at the 2025 International Handel Singing Competition, and this summer she is an Atelier Lyrique artist at the Verbier Festival in Switzerland. She joins the RCM Opera Studio this September.

Cecilia Yufan Zhang mezzo soprano

Cecilia Yufan Zhang is a Chinese-Kiwi mezzo soprano at the Royal College of Music Opera Studio, where she studies with Patricia Bardon as an Alice Templeton Scholar. Recent performances include Cherubino (*Le nozze di Figaro*, RCM), the title role in *The Rape of Lucretia* (British Youth Opera), Julia Bertram (*Mansfield Park*, New Zealand Opera), and Mistinguette in a staged version of Weill's *Chansons des Quais* (RCM). This summer, Cecilia will be performing as Prince Orlofsky in *Die Fledermaus* (Westminster Opera) and makes her Wigmore Hall debut with the RCM as part of the Mel Bonis Song Recital.

ORCHESTRA

Yichun Mao baroque violin

Yichun Mao studies baroque violin with Lucy Russell on the Artist Diploma course at the Royal College of Music. Experiences include performing in operas such as Offenbach's *Pomme d'Api*, Verdi's *La forza del destino*, Rossini's *The Barber of Seville*, Weber's *Oberon*, Dvořák's *Stabat Mater*, and cantatas by Telemann, JS Bach and CPE Bach. This RCM opera project marks an exciting first step into early operas for them. With coaching from Catherine Martin and the opportunity to work closely with amazing musicians, they are grateful for the chance to continue learning and discovering new expressive possibilities within this repertoire.

Alma Balazs baroque violin

Alma Balazs is a Portuguese-Hungarian baroque violinist currently studying with Bojan Cicic and Catherine Martin at the Royal College of Music as an RCM Scholar. Recent highlights include performing on the RCM tour in Salzburg and Siena, and showcasing Italian Renaissance works at the King's Gallery, Buckingham Palace and at a lunchtime concert at Hatchlands Park. Alma has attended workshops in Portugal and performed with Casa de Música in Porto under conductor Laurence Cummings. She also regularly performs as a modern violinist in orchestras, and looks forward to partnering with the RCM Museum to explore the music of Geminiani.

Vera Edgington baroque viola

Vera Edgington began studying at the Royal College of Music in 2024, learning modern viola with Jonathan Barritt and baroque viola with Pablo de Pedro Cano. She was awarded a place at Aldeburgh Young Musicians in 2018, attending courses including a side-by-side residency with Ensemble Hesperi, and performing across Snape Maltings. She also studied at Junior Guildhall. She has played in masterclasses with Nora Romanoff-Schwarzberg and Simon Rowland-Jones, and regularly performs with her string quartet, including at a chamber festival in Conzano, Italy. As an orchestral musician, she has performed in venues including the Royal Albert Hall, Sinfonia Smith Square, St Paul's Cathedral and Birmingham Symphony Hall.

Theo Tinkler historical cello

Theo Tinkler was a chorister in Jesus College Choir, Cambridge before graduating in cello (BMus Hons) from the Royal Conservatoire of Scotland, where he won the Louis Carus Prize for Strings, a Beatrice Huntington Award, and the five-year guardianship of an 1828 John Corsby baroque/classical cello owned by the Cherubim Trust. In 2023 Theo was awarded the ABRSM Scholarship to attend the Royal College of Music for a Masters degree (MPerf in Historical Performance). He is currently in his second year of study on historical cello with Catherine Rimer.

Tess Miles historical double bass

Tess Miles is an increasingly sought-after double bassist and bass guitarist. She enjoys both modern and historical performance, studying historical bass with Carina Cosgrave. She spent three years at the Royal Academy of Music's Junior Department and now studies modern double bass at the Royal College of Music under the tutelage of Rodrigo Moro Martin. Since joining the RCM, she has played with the RCM Symphony, Philharmonic and Jazz Orchestras in venues such as Pizza Express Soho and Windsor Castle, as well as regularly participating in workshops at the RCM with the Academy of Ancient Music.

Catherine Reid harp

Scottish-American harpist Catherine Reid made her solo recital debut in 2022 as a Peggy and Yale Gordon Trust featured concert artist in Baltimore. She received a Bachelor of Music with high distinction and performer's certificate from the Eastman School of Music in Rochester, New York. Catherine studies harp with Daphne Boden at the Royal College of Music, pursuing the MMus degree as an RCM Scholar. She was selected for English National Opera's 2023–24 Evolve scheme, and has extensive experience performing chamber repertoire, orchestral works and opera. Catherine returns to the RCM as an Artist Diploma student in September 2025.

Jo Ramadan harpsichord

Jo Ramadan began his music studies as a chorister at the Chapel Royal, St James' Palace. After graduating from Durham University, Jo studied at the Royal College of Music with John Blakely and Roger Vignoles. He has been pianist for many masterclasses, a and song partners have included Mary Bevan, Amanda Roocroft, Nick Pritchard, David Butt Phillip, Martha Jones, Kitty Whately. He has worked with conductors Gerry Cornelius, Sir Andrew Davis, Bernard Haitink, Ian Page, Sir Antonio Pappano, Michael Rosewell, Jac Van Steen. Jo is an associate artist and Assistant Conductor and pianist for The Mozartists. He is also a Britten-Pears Young Artist and a Samling Scholar. Recent engagements include Assistant Conductor at Drottningholm Festival for Handel's *Ariodante* and at Grange Festival for Britten's *A Midsummer Night's Dream*; a Wigmore Hall recital with Emma Roberts, and organist/pianist for *Curlew River* at Aldeburgh Festival for Britten Pears and BBC, nominated for a Royal Philharmonic Society Award.

Kristiina Watt theorbo

Estonian lutenist and singer Kristiina Watt enjoys a busy concert schedule in the UK and further afield. She has performed with the Academy of Ancient Music, Aurora Orchestra, The English Concert, Orchestra of the Age of Enlightenment, La Nuova Musica, Scottish Chamber Orchestra and Scottish Ensemble. Kristiina regularly plays for vocal consorts such as Ensemble Pro Victoria, The Marian Consort, Musica Secreta and Vache Baroque. She is featured on The Marian Consort's CD *Una Poesia Muta* in which her performance was reviewed as 'flawless' by *Gramophone*. As a singer Kristiina specialises in early song. In 2025 she looks forward to a solo performance at the Oxford International Song Festival and concerts featuring Strozzi's duets at Buxton International Festival and St George's Bristol with her ensemble The Portrait Players.

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We would also like to thank members of the RCM Legacy Ensemble who have so thoughtfully pledged a gift to the RCM in their Will.

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ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 24 June, 1.05pm

Performance Hall

Welcome to the Royal College of Music

Prokofiev (1891–1953)	Piano Sonata no 7 in B flat major op 83	20'
	i *Allegro inquieto*	
	ii *Andante caloroso*	
	iii *Precipitato*	

Neo Hung piano

Brahms (1833–1897)	Sonata for Piano and Violin in A major no 2 op 100	20'
	i *Allegro amabile*	
	ii *Andante tranquillo – Vivace*	
	iii *Allegretto grazioso (quasi andante)*	

Wei Zhang violin
Yifan Ma piano

CHAMBER SPOTLIGHT: PETER AND THE WOLF

Wednesday 25 June, 6pm
Amaryllis Fleming Concert Hall

Prokofiev's iconic Peter and the Wolf is brought to life by narrator Lucy Hollins in in this intimate arrangement for chamber ensemble.

Repertoire to include:
Gabriel Prokofiev Techno Suite
Prokofiev Peter and the Wolf (arr Matthews)

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Leif Tse conductor **Gabriel Prokofiev** synthesiser
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Aiyana Rennie double bass **Mariam Loladze-Meredith** piano **Tim Dobinson** percussion

Prokofiev (arr Matthews) (1891–1953)	Peter and the Wolf op 67	26'

Sam Scheer conductor **Lucy Hollins** narrator
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In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of over £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk

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ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Enescu Octet

Wednesday 25 June, 1.05pm

Performance Hall

Welcome to the Royal College of Music

Enescu	Octet for Strings in C major op 7		41'
(1881–1955)	*i*	*Très modéré*	
	ii	*Très fougueux*	
	iii	*Lentement*	
	iv	*Mouvement de valse bien rythmée*	

Maya de Souza violin
Skye El-Shirbiny violin
Emma Demetriades violin
Natalia Lerch violin
Kassia Ren viola
Hugo Max viola
Finn Anderson-Hendra cello
Andrew O'Reilly cello

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Programme details correct at time of going to print.

JUNIOR FELLOW SHOWCASE| IRENA RADIĆ: HOLDING THE NIGHT
Thursday 26 June, 6pm
Performance Hall

In this ongoing series, Irena Radić, Fellow from the Artist Diploma programme, curates and performs a unique concert exploring Dring's last decade.

Repertoire to include:
Dring Dedications
Love and Time
Five Betjeman Songs
Four Night Songs
Prelude

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

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ROYAL
COLLEGE
OF MUSIC
London

JUNIOR FELLOW SHOWCASE: HOLDING THE NIGHT

Irena Radić

Constant & Kit Lambert Junior Fellow

Thursday 26 June, 6pm

Performance Hall

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JUNIOR FELLOW SHOWCASE - IRENA RADIĆ

Thursday 26 June, 6pm, Performance Hall

Welcome to the Royal College of Music

Dring	Dedications		13'
(1923–1977)	*i*	*To Daffodils*	
	ii	*To the Virgins – to make much of time*	
	iii	*To the Willow Tree*	
	iv	*To Music – to becalm a sweet sick youth*	
	v	*To Phillis – to love, and live with him*	

Gigi Casey soprano
Irena Radić piano

Dring	Love and Time		17'
	i	*Sister awake*	
	ii	*Ah, how sweet it is to love!*	
	iii	*I need a flame within*	
	iv	*The Reconcilement*	

Ariana Ricci soprano
Irena Radić piano

INTERVAL

Dring	Five Betjeman Songs		13'
	i	*A Bay in Anglesey*	
	ii	*Song of a Nightclub Proprietress*	
	iii	*Business Girls*	
	iv	*Undenominational*	
	v	*Upper Lambourne*	

Emma McClean soprano
Irena Radić piano

Michael Armstrong (1923–2000)	Poetry reading: 'For Madeleine'	
Dring	Four Night Songs *i* *Holding the Night* *ii* *Frosty Night* *iii* *Through the Centuries* *iv* *Separation*	14'

Carys Davies soprano
Irena Radić piano

Dring	Prelude	5'

Irena Radić piano

'Madeleine Dring was born on the moon and can therefore claim to be a purebred lunatic. Arriving on a speck of cosmic dust she came face to face with the human race and has never really recovered'

This was Dring's reply when asked to provide a biography, a prime example of her infamous sense of humour. While that is often how she is now remembered, it is important to acknowledge that she used humour as a veil for darker, deeper emotions. With a few light-hearted exceptions, the art songs you will hear this evening show Dring at her most sincere and the result is magical. Her sound-world is ethereal and delicate but deeply powerful, with many moments of comforting warmth and heartbreaking beauty, and with a remarkable ability to capture the spirit of her chosen poetry. The result is a collection of songs that are as varied as the poems, but which never lose her artistic voice and style. Tonight's songs were all written during her final ten years. She wrote for voice and piano throughout her life but turned even more to art song in her maturity and her output of songs during this decade are particularly remarkable.

Dring was born in Harringay before the family moved to Streatham where she continued to live until her sudden death from a cerebral haemorrhage in 1977, aged 53. She was an avid diarist (and doodler); much of what we now know about her life and work comes from her early diaries. She showed great musical promise from a young age and was enrolled at the RCM on her 10th birthday. There she studied violin, piano, singing, mime, drama, and from age 13, composition. By the time she

moved on to the senior college, composition had become her first study. She studied with Herbert Howells from 1941-1945 and began publishing her work in 1948. She wrote a huge number of songs as well as chamber music, works for piano and dramatic works for the stage, TV and radio. Her musical language is colourful and rooted in her unique use of harmony, which was often the starting point for her compositions. Much of her music remained unpublished when she died; her widower Roger Lord (1924-2014) published many of her art songs in the 1980s and 90s and did what he could to keep Dring's music alive. On his request, the diaries from 1935-1943 were transcribed by Ro Hancock-Child to ensure they weren't lost as the pencil and paper aged. This included careful tracings of her sketches and doodles which appear on almost every page. Ro was also Dring's first biographer and many of Dring's manuscripts were left in her care by Roger. This collection was presented to the RCM in 2017 and is now looked after by the Library; manuscripts from this collection, including the Dedications and the Betjeman songs, are on display this evening.

The *Five Dedications* are the earliest and most playful set in the programme, written in 1967. The style cleverly reflects the seventeenth-century poetry by Robert Herrick, often mixing modes with Dring's distinct sense of harmony and rhythm. *Love and Time* is the only cycle that uses texts by multiple poets, crafted into a masterfully coherent set. It opens with a simple folk-like melody in parallel fifths, which gradually evolves throughout the substantial piano introduction. This main theme is at the heart of the set and returns throughout, cleverly manipulated and underpinned by new harmonies.

The texts in the *Five Betjeman Songs* are a series of snapshots. John Betjeman was a contemporary of Dring's and the poetry muses on a mixture of different landscapes and people from twentieth-century England. From colourful natural landscapes to the bustling city and the lives of the people that inhabit it. The poet Michael Armstrong was also a friend of Dring's and shared her interest in parapsychology and spiritualism. Dring's final work was the *Four Night Songs*. Written in the last year of her life, she passed away halfway through writing *Separation*; it remained unfinished until her husband completed it a few years later. Poignantly, the whole set explores themes of love and loneliness, particularly the distance between two soulmates in death, their spirits wandering through time and finding each other in another life.

Written the previous year, Dring's *Prelude* is notable in her output for its exceptionally long melodic lines. It sings above a stunningly beautiful chordal accompaniment which is comfortingly present for the entire piece, changing the colour of the melody each time it returns before concluding with a gentle hug.

Irena Radić

Irena Radić is the Constant & Kit Lambert Junior Fellow 2024/25 at the Royal College of Music in her final year of study with Dina Parakhina on the Artist Diploma programme. A Musicians' Company Young Artist, she enjoys curating programmes that follow a narrative or theme, sharing a diverse range of music with her audiences – from renowned masterworks to lesser-known gems. Irena was a prize-winner at the Bromsgrove International Musicians Competition, was selected as a Help Musicians UK Postgraduate Award Holder and was a Philharmonia MMSF Piano Fellow 2018/19, receiving the John Mortimer Award. Recent highlights include a sell-out recital in Bath featuring Rachmaninoff's 10 Preludes op 23 on the magnificent Steinway selected and used by the composer himself for his UK performances. Irena's studies at the RCM have been generously supported by the Cotes-Burgan Scholarship, the Countess of Munster Musical Trust, the Hilda Martindale Educational Trust, the St Marylebone Educational Foundation, the Tsukanov Family Foundation, the Wolfson Foundation and the Else and Leonard Cross Charitable Trust.

Gigi Casey

Gigi Casey is a lyric soprano from Sussex, currently completing her Master's at the RCM supported by the Sylvia Harris Fund scholarship, Drake Calleja Trust, and Westdene Fund. A Young Artist at the National Opera Studio Academy, she will perform Annina in *La Traviata* at the Lyrique-en-Mer Festival. At the RCM, she has performed roles including Polly in *The Threepenny Opera*, Miss Ford in *The Merry Wives of Windsor*, and She in Madeleine Dring's *Cupboard Love*. She has taken part in a Strauss workshop with Roger Vignoles, given recitals at St Mary Le Strand and Brighton Unitarian Church, and was a finalist in the Sussex Young Musician of the Year (2025). She also won the 2024 Junior Charles Wood Song Prize and Dame Felicity Lott Recital Competition. She holds a completed her undergraduate studies with first class honours at the Royal Northern College of Music and enjoys specialising in opera and art song.

Ariana Ricci

Soprano Ariana Ricci is completing her Master's under Professor Janis Kelly at the RCM, as an Australian Commonwealth scholar. Ariana graduated from Sydney Conservatorium as a Meller Memorial scholar under Dr Anke Hoeppner-Ryan and Dr Rowena Cowley. She was a prize-winner in the IFAC Handa Australian Singing Competition, the Sydney Eisteddfod Opera Scholarship Competition, and the RCM Lies Askonas Competition. Ariana was awarded the George and Margaret Henderson Scholarship to support her studies in the UK. Recent roles include Gretel *(Hänsel and Gretel)*, Le Feu *(L'Enfant et les Sortilleges)*, Margery *(The Dragon of Wantley),* Spring/Nymph *(The Fairy Queen),* and Bellezza *(Il Trionfo del Tempo e del Disinganno).* She has been a soloist with ensembles including the Sydney Symphony Orchestra, the Opera Australia Orchestra, Pinchgut Opera, the Muffat Collective, and Willoughby Symphony Orchestra, with conductors such as Stephen Layton, Tahu Mathewson, Erin Helyard, and Nicholas Milton.

Emma McClean

Emma is a soprano from Christchurch, New Zealand studying for her Master's at the RCM with Professor Janis Kelly. She is the 2024 Circle100 scholar and a 2024 Dame Malvina Major Foundation Arts Excellence award recipient. Emma is an alumna of the New Zealand Opera School, New Zealand Singing School and was a member and soloist with the New Zealand Youth Choir. She has performed lead roles with Opera Otago, as a soprano soloist with Bach Musica NZ in the Auckland Town Hall, and as a member of the New Zealand Opera Chorus in *Macbeth, Così fan tutte, Die tote Stadt* and *Le Comte Ory*. In 2022 she graduated with first class honours in Music and Law at the University of Otago, New Zealand; she is a qualified solicitor.

Carys Davies

Welsh soprano Carys Davies is studying for her Master's at the RCM as a scholar, studying under Professor Janis Kelly. Carys is an Ivor Llewellyn Foster Scholar at the RCM and is generously supported by HelpMusicians and The Hywel Davies Trust. Carys made her professional operatic debut touring the UK as 'Second Young One' in Welsh National Opera's *The Magic Flute* (2023), directed by Daisy Evans and conducted by Paul Daniel. Carys completed her undergraduate studies at the Royal Welsh College of Music and Drama with Suzanne Murphy. Recent engagements include RCM Opera Scenes, performing the role of Bella (Tippet's *Midsummer Marriage*) and Dalinda (Handel's *Ariodante*). Carys was a finalist in the 2025 Ashburnham English Song Competition, performing with Francesca Lauri and was recently awarded second prize at the 2025 RCM Brooks van der Pump Song competition alongside Irena Radić.

Acknowledgements

Many thanks to the RCM Library, Performance & Programming and Vocal & Opera departments, without whom this evening would not have been possible. I would also like to thank the Musicians' Company and Dina Parakhina for their ongoing support, as well as Ro Hancock-Child and Wanda Brister for their research into Dring's life and music, their encouragement, and for Ro's donation of Dring's manuscripts to the RCM library.

RCM SAXOPHONE ENSEMBLE: OVER THE RAINBOW
Monday 30 June 2025, 7.30pm |
Amaryllis Fleming Concert Hall, Royal College of Music

Kyle Horch director
RCM Saxophone Ensemble

Gabrieli (arr Gary Bricault) Surrexit Christus a 11 voci
JS Bach (arr Rod Moulds) Erbarme dich, mein Gott from St Matthew Passion BWV 244
Paul Evernden Ekphrasis no 1
Elgar (arr Gary Bricault) Three Bavarian Dances op 27
Katia Beaugeais Elise Hall – We Thank You! (UK premiere)
Arlen (arr Alistair Parnell) Over the Rainbow
Joel Love Three Images for Saxophone Octet

Kyle Horch directs the RCM Saxophone Ensemble in Royal College of Music alumnus Alistair Parnell's lush arrangement of *Over the Rainbow*, as part of an exciting concert exploring the saxophone's full capabilities.

Hear vibrant arrangements of classic works by JS Bach and Mozart, as well as a UK premiere by Australian-French composer Katia Beaugeais, who pays tribute to Elise Hall – one of the first women saxophonists in America – in dream-like music that features contemporary saxophone techniques, nature sounds and bursts of colour.

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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RCM SYMPHONY ORCHESTRA: FOUR SEA INTERLUDES

Thursday 26 June 2025, 7.30pm
Amaryllis Fleming Concert Hall
Kirill Karabits conductor
Annissa Gybel violin
RCM Symphony Orchestra

RCM SYMPHONY ORCHESTRA: FOUR SEA INTERLUDES

Thursday 26 June 2025, 7.30pm | Amaryllis Fleming Concert Hall

Kirill Karabits conductor
Annissa Gybel violin
RCM Symphony Orchestra

Glière (1875–1956)	The Zaporozhy Cossacks op 64 *i Introduction* *ii The Cossacks write the letter then read it* *iii They laugh* *iv They dance and rejoice*	18′
Daniel Kidane (b 1986)	Aloud	20′
INTERVAL		
Britten (1913–1976)	Four Sea Interludes from Peter Grimes op 33a *i Dawn* *ii Sunday Morning* *iii Moonlight* *iv Storm*	16′
Shostakovich (1906–1975)	Symphony no 9 in E flat major op 70 *i Allegro* *ii Moderato* *iii Presto* *iv Largo* *v Allegretto – Allegro*	27′

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last four years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

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The Royal College of Music Symphony Orchestra performs with conductors and musicians of the highest international stature and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, Ryan Bancroft, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive rehearsals; and many concerts are broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists, who have chosen to study at the RCM for its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra, the Royal Opera House Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players throughout its history.

Ukrainian conductor Kirill Karabits makes his debut at the RCM with a powerful programme. Rich in orchestral colour and overarching themes, it explores personal and national identity and highlights voices facing social, political and cultural challenges.

Kiev-born composer Reinhold Glière wrote the symphonic poem *The Zaporozhy Cossacks* in 1921. It draws on the theme of national identity, folklore and the fighting spirit of the semi-nomadic people from the early 17th century. A symbol of Ukrainian independence and defiance, the Cossacks resisted the authority of the ruling power of the time, Poland. Glière's work is a colourful depiction celebrating the Cossacks' heroism and bravery, with a composition rooted in national motifs.

The Cossack theme continues but weaved into a contemporary narrative with a performance of *Aloud* (2024) by RCM Junior Department alumnus Daniel Kidane. A response to turbulent political events, especially the war in Ukraine, Kidane remarked: 'It is like an outpouring of Munch's Scream – I really needed to write such a visceral piece'. The energetic and lively dialogue between violinist and orchestra draws on the folk song, *Black Raven* in which the bird circles over an injured Cossack, serving as a poignant reminder that the struggles of ordinary individuals are often overshadowed by political conflict. Kidane says the folk melody becomes 'the kernel within my work that represents the fight for survival and a vigorous musical response to the devastation caused by war'.

At the heart of the programme is music by RCM alumnus Britten, whose *Four Sea Interludes* from the opera *Peter Grimes* evoke a vision of the ocean on the Aldeburgh coast. But rather than the anticipated pastoral charm often associated with British coastal music,

Britten's work is infused with a sense of darkness and ambiguity, exploring ideas of alienation, prejudice, and social judgment, perhaps reflecting the composer's own personal challenges. After some years living in New York, Britten returned to the UK to live in Aldeburgh where he wrote the renowned opera in 1945. The work is influenced by the poem *The Borough* by Suffolk poet George Crabbe (1754–1832), which portrays the lives of residents in an English seaside village. The protagonist is a troubled and misunderstood fisherman who faces isolation and social stigma following the death of his apprentice during a storm; the villagers, quick to judge, contribute to his tragic downfall. The music conveys nature's power and the cruelty of society. In the opera, the *Sea Interludes* are scene changes, of which Britten took four to form this separate concert work.

The concert culminates in Shostakovich's neoclassical Ninth Symphony, also written in 1945 in just four weeks during the aftermath of the Second World War. His previous two symphonies, thematically tied to the conflict, were grand, over an hour in length, and required large orchestral forces. It was therefore expected that his Ninth should follow suit and be a heroic celebration to mark the end of the war, but in defiance to authoritarian pressure, Shostakovich delivered a short, small-scale work. Chamber in character, the classicism is most apparent in the first movement's 18th-century sonata form. The composer remarked, 'It is a merry little piece. Musicians will love to play it, and critics will delight in blasting it.'

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Kirill Karabits

Kirill Karabits was Chief Conductor of the Bournemouth Symphony Orchestra for 15 years. Together they made critically acclaimed recordings, performed regularly at the BBC Proms, celebrated the re-opening of Bristol Beacon, appeared at the Barbican Centre as part of the Beethoven celebrations, and appeared at Southbank Centre for Kirill's bold programming brand Voices from the East.

Kirill has worked with many leading international ensembles including the San Francisco and Chicago symphony orchestras, Munich Philharmonic, Orchestre National de France, Philharmonia, Wiener Symphoniker, Rotterdam Philharmonic, Yomiuri Nippon Symphony Orchestra, Orchestra Filarmonica del Teatro La Fenice and the BBC Symphony Orchestra.

Highlights of the 2024/25 season include Kirill's debut performances with the Orchestre de Paris and SWR Symphonieorchester Stuttgart, and return visits to City of Birmingham Symphony Orchestra and Norwegian Opera for a production of Stravinsky's *The Rakes Progress*. He also embarks on a major South Africa tour with the Mzansi National Philharmonic. As Conductor Emeritus, Kirill returns to Bournemouth Symphony Orchestra for a dazzling Voices from the East-inspired programme.

Recent highlights include Kirill's return to Theater an der Wien for Gounod's *Roméo et Juliette*, Opernhaus Zürich for *La bohème*, The Grange Festival for *Così fan tutte,* and Weimar Staatskapelle for the Hungarian premiere of Liszt's *Sardanapalo*. Last season Kirill performed with the Dallas Symphony Orchestra and Orchestre Philharmonique du Luxembourg, and embarked on a Korean tour conducting the Chamber Orchestra of Europe. Kirill has also enjoyed conducting at the Edinburgh Festival.

A prolific opera conductor, Kirill has worked with Deutsche Oper (*Don Giovanni*), Opernhaus Zürich (*Boris Godunov* and *La Bohème*), Glyndebourne Festival Opera (*La Bohème* and *Eugene Onegin*), English National Opera (*Don Giovanni* and *Die tote Stadt*), and he conducted a performance of *Der fliegende Holländer* at the Wagner Geneva Festival. Music Director of the Deutsches Nationaltheatre Weimar from 2016–19, Kirill conducted acclaimed productions of Wagner's *Die Meistersinger von Nürnberg* and *Tannhäuser* as well as Mozart's *Le nozze di Figaro*, *Don Giovanni* and *Così fan tutte*.

Kirill enjoys working with the next generation of musicians and as Artistic Director of I, CULTURE Orchestra he conducted tours in 2015 and 2018. In 2012 and 2014 he conducted the televised finals of the BBC Young Musician of the Year and has collaborated with the National Youth Orchestra of Great Britain.

Kirill was named Conductor of the Year at the 2013 Royal Philharmonic Society Music Awards.

Annissa Gybel

Annissa Gybel recently completed her Artist Diploma at the RCM as an RCM Scholar and a student of Itzhak Rashkovsky. She holds a Master of Performance (Distinction) from the RCM and a Bachelor of Music from the Royal Danish Academy of Music. After the summer she will return to her native New York City, where she has received a full scholarship to study with Pinchas Zukerman at the Manhattan School of Music. *Aloud* marks Annissa's debut as a soloist with the RCM Symphony Orchestra. She made her solo debut with the Danish National Symphony Orchestra at the age of eight and has since performed with numerous orchestras including Aarhus Symphony Orchestra, Oxford Philharmonic, Camerata MHI, Oslo Chamber Festival Orchestra, Bacau Philharmonic Orchestra, DUEN Orkester and others. Annissa's performances this summer will include the Bergen International Festival and the Festival Napa Valley. Previously, she has participated in festivals including Syros International, Taipei MAF, Kaufmann SummerFest, Oslo Chamber and Glafsfjorden among others. Since 2019, Annissa has performed on a violin made by Stefan-Peter Greiner which is on generous loan to her from the Augustinus Foundation, whom also supported her throughout her studies at the RCM.

Orchestral coaches

The RCM would like to thank the following orchestral coaches:

Ruth Rogers (violin)
Robert Turner (viola)
Tim Walden (cello and tutti strings)
Hugh Sparrow (double bass)
Timothy Lines (woodwind; tutti woodwind, brass, harp, keyboard & percussion; and tutti strings)
Amos Miller (brass)
David Hockings (percussion)
Lucy Wakeford (harp)
Elizabeth Burley (keyboard)
Frank Zielhorst (tutti orchestra)

Violin I
Nellie Whittam
Aries Chow
Esther Zaglia
Jane Park
Anya Robins
Zhi Hsuan Lim
Mira Steenbrugge
Ruihan Sun
Sharon Zhou
Xixuan Zhang
Bethan Rose
India Reilly
Zoe Hirst
Sophie Jobanputra
Ella Hodgson-Laws
Michelle Kolesnikov

Violin II
Sanni Talvitie
Abbie Chan
Piotr Burda-Zwolinski
Homan Woo
Harry Nim
Jessie To
Leyth Elmani
Molin Han
Susanna Griffin
Alice Younger
Sofiia Holovchuk
Audrey Au
Amy-Jo Gilbert
Teodoras Kasteckas

Viola
Joseph Berry
Becca Marr
Declan Wicks
Zephyr Wills
Mitzi Marley Clarke
Karis Lee
Leo Lam
Anthony Ip
Lizzie Rowland
Danya Rushton
Tianyi He
Yue Wang

Cello
Niccolo Citrani
Chian-Chian Hsu
Nok Him Chan
Layla Ballard
Aline Christ
Yuwei Chen
Catherine Cotter
Ezra Starr Escobar
Lucas Robson
Lisa Dolgouchine

Double Bass
Isabel Garcia
Natalia Vazquez
Davide Scafarto
James Francis
Susannah Rance
Nathan Ng
Ruohua Li
Joseph Straker

Flute
Matthew Bottaro (pic)
Sam Frith (pic)
Samantha Rowe (pic)

Oboe
Hannah Seymour
Annabelle Pizzey
Patricia Gomes (cor)

Clarinet
Latchen Kinghorn-Perry
Catrin Davies
Jasper Perry (bass)

Bassoon
Will Kidner
Jonathon Churchett
William Hartley (contra)

Horn
David Wheeler
Molly Bielecki
Tom Findlay
Henry Hui
Lucas Boardman

Trumpet
Immy Timmins
Callum Robb
Stone Tung
Isaac Holt

Trombone
Edward Simons
Milly Deering
Jonathan Stevens
Jose Teixeira (bass)

Tuba
Nathan Mansell

Timpani
Stan Talman

Percussion
Kian Hsu
Matthew Kosciecha
Guy Courtie
Charlie Payne
Milligan Coles Power

Keyboard
Zekun Ji (piano)
Francisco Da Silva Couto (celeste)

Harp
Tannaz Beigijouinani

Personnel correct at the time of going to print.

Italics denote section principals.

LOVE, CONFLICT, RENAISSANCE
Friday 27 and Saturday 28 June 2025, 7pm | Britten Theatre

Sir Thomas Allen director
Anna Smith & **Harry Wilson** choreographers
Laura Jane Stanfield designer
Kevin Treacy lighting designer
Dancers from Rambert School

Programme to include:
Monteverdi Zefiro, Zefiro
Strozzi Così non la voglio
L'Eraclito Amoroso
Amor Dormiglione
Che si può fare
Monteverdi Eccomi pronta ai baci
Lamento della ninfa
Il combattimento di Tancredi e Clorinda
Jonathan Dove Seven Angels

Come to the Britten Theatre for a captivating evening of opera by three composers exploring love, loss and longing.

Hear sensual and moving masterpieces by Strozzi alongside Monteverdi's dramatic madrigals, while Jonathan Dove's *Seven Angels* is a meditation on the creative genius of Italian Renaissance master Piero della Francesca. Opera star Sir Thomas Allen directs RCM musicians, who are joined by dancers from the Rambert School.

This production is made possible with the assistance of Old Possum's Practical Trust and Victoria, Lady Robey CBE HonRCM through the Robey Visiting Artist Fund

There will be an interval. Approximate timings:
First half – 55 mins
Second half – 40 mins

Tickets: £60, £40, £20; £10 under 35
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ROYAL
COLLEGE
OF MUSIC
London

RCM WIND ENSEMBLE: MOZART UNWRAPPED

Friday 27 June 2025, 7.30pm
Amaryllis Fleming Concert Hall
Marie Lloyd director
RCM Wind Ensemble
Ashton Ensemble

RCM WIND ENSEMBLE: MOZART UNWRAPPED
Friday 27 June 2025, 7.30pm | Amaryllis Fleming Concert Hall

Ashton Ensemble

Mozart (arr Wendt) (1756–1791)	Overture from Le nozze di Figaro K 492	3′
Gary Carpenter (b 1951)	Ein Musikalisches Snookerspiel *i Frame 1: Vivace* *ii Frame 2: Andantino – Più mosso (Wie ein Holzschuhtanz)* *iii Frame 3: Pastorale* *iv Frame 4: Allegro pesante* *v Frame 5: Finale (Vivace)*	10′
Asher Joyce (b 2003)	Elvira (world premiere)	7′
Mozart	Serenade no 11 in E flat major K 375 *i Allegro maestoso* *ii Menuetto I* *iii Adagio* *iv Menuetto II* *v Allegro*	25′

INTERVAL

Robert Saxton (b 1953)	Paraphrase on Mozart's Idomeneo	10′
Sarah Jenkins (b 1998)	Ammil	10′
Mozart	Serenade no 12 in C minor K 388 *i Allegro* *ii Andante* *iii Menuetto in Canone* *iv Allegro*	25′

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last four years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

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This evening, the RCM Wind Ensemble and Ashton Ensemble perform a programme that explores Mozart's music through his own compositions, lively arrangements and new works.

The concert opens with an arrangement of the iconic overture from the Mozart's witty comic opera *The Marriage of Figaro*. Composed in 1786, it was first presented on the stage of Vienna's Burgtheater with the composer conducting from the keyboard. The Overture is self-contained and does not quote themes from the opera but instead provides the listener with a charming preview of the mood of the work.

Also featured is Gary Carpenter's *Ein Musikalisches Snookerspiel*, based on Mozart's *Musical Dice Game* (a system of using dice to randomly generate music from precomposed options). Carpenter set about devising a version of the dice-game whereby the form and content would be determined by the form and content of a game of snooker. Carpenter's witty five movement work follows five frames of snooker. Mozart was one of the best billiards players in Europe, so it is fitting that snooker should have been used to construct this piece from Mozart's famous aleatoric work.

RCM composer Asher Joyce's *Elvira* was written for the Ashton Ensemble this year. It borrows and transforms material from Donna Elvira's aria *Mi tradì, quell' alma ingrata* from Mozart's opera *Don Giovanni*. In the aria, Elvira's heartbreak and anger transform slowly into resolve.

Tow of Mozart's popular serenades are also included I the programme. The E flat major K 375 exists in two versions: a sextet of two clarinets, two bassoons, and two horns, and an octet that adds two oboes (heard this evening). The sextet was completed in 1781 and the octet came the following year as Mozart's attempt to have his music played at the imperial court. All five movements begin and end in E flat. Serenades are usually light-hearted instrumental works, but K388 differs in that it is in a minor key usually reserved for more melancholy works. Conceived from the start as an octet, this extraordinary work exhibits the characteristics of a Sturm und Drang symphony (characterised by intense emotional expression).

Paraphrase on Mozart's *Idomeneo* was commissioned by Glyndebourne to celebrate the life and work of Mozart on the 200th anniversary of his death. The music follows the outline of the plot of Mozart's opera and features the opening march-like Ds with which Mozart uses in his overture and a slow movement based on the opera's chaconne. Saxton uses different instruments to represent the characters such as oboe (Ilia), horn (Idamante) and clarinet (Electra).

RCM alumna Sarah Jenkins' *Ammil* follows, The work was premiered by the RCM Wind Ensemble and Simon Channing in the Amaryllis Fleming Concert Hall in 2021. The composer says 'Ammil is the word used to describe a glittering coat of ice covering the grass, leaves and branches at Dartmoor National Park, when thaw is followed by a frost.'

Ashton Ensemble

The Ashton Ensemble is a newly formed group comprising musicians from the top wind ensembles at the RCM. The group, largely working as an octet, provides a space for collaboration, exploration and engagement with new music. The members are dedicated to showcasing exceptional works for wind ensembles of all sizes, and have been hailed for their energetic playing and eclectic programming. Recent highlights have included performances at Champs Hill, Garsington Opera, Dorchester Arts and Highgrove House.

Asher Joyce

Asher Joyce is an Australian composer and conductor. Their professional career began in 2019 with the commission of *Mano mee taeol* for treble chorus. Asher is the recipient of the Queen Elizabeth The Queen Mother Scholarship at the RCM and studies composition with William Mival and conducting with Toby Purser. Their undergraduate studies have encompassed a residency with the Sonora Quartet, collaborations with Rieko Makita, Patricia Gomes and Christina Achim, and the commission of several works. Recordings and performances have included members of the Sydney Symphony Orchestra, Ensemble Offspring and Gondwana Choirs. In 2024, their string ensemble work *i am never without it* was premiered by the Sirius Orchestra. In 2021, Asher was recognised for their work *Prayer in F* which achieved second place in the Monash University Emerging Composer Award and won the Vocal and Spirit of Chamber Music Award in the national chamber music competition, Strike A Chord. Asher's percussion work *Breeze on the Still of a River*, was recorded by Claire Edwardes and distributed to secondary students across Australia for Australian Music Day 2021.

Ashton Ensemble
Mateus Souza (oboe)
Amelie Budd (oboe)
Emily Crook (clarinet)
Hannah Shimwell (clarinet)
Jamie King (bassoon)
Paddy Kearney (bassoon)
Jack Bradley-Buxton (horn)
Amelia Lawson (horn)

Flute
Lucy Rowan
Friso van Kuijk

Oboe/Cor anglais
Thea Phillips-Kayes

Saxophone
Maya Mitra (sop)
Kezia Lovick-Jones (alto)
Rosemary Ball (tenor)

Personnel correct at the time of going to print.

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RCM SAXOPHONE ENSEMBLE: OVER THE RAINBOW
Monday 30 June 2025, 7.30pm | Amaryllis Fleming Concert Hall

Kyle Horch director
RCM Saxophone Ensemble

Gabrieli (arr Gary Bricault) Surrexit Christus a 11 voci
JS Bach (arr Rod Moulds) Erbarme dich, mein Gott from St Matthew Passion BWV 244
Paul Evernden Ekphrasis no 1
Elgar (arr Gary Bricault) Three Bavarian Dances op 27
Katia Beaugeais Elise Hall – We Thank You! (UK premiere)
Arlen (arr Alistair Parnell) Over the Rainbow
Joel Love Three Images for Saxophone Octet

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Hear vibrant arrangements of classic works by JS Bach and Mozart, as well as a UK premiere by Australian-French composer Katia Beaugeais, who pays tribute to Elise Hall – one of the first women saxophonists in America – in dream-like music that features contemporary saxophone techniques, nature sounds and bursts of colour.

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ROYAL
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London

RCM AT ST MARY ABBOTS CHURCH

Hexin Zhang flute

Friday 27 June, 1.05pm

St Mary Abbots Church

ST MARY
ABBOTS
PARISH
CHURCH
KENSINGTON

RCM AT ST MARY ABBOTS CHURCH

Friday 27 June,1.05pm, St Mary Abbots Church

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Today's concert is the last RCM at St Mary Abbots concert of the term. The series will resume on Friday 26 September.

Mozart	Flute and Harp Concerto in C major, K 299		29'
(1756–1791)	*i*	*Allegro*	
	ii	*Andantino*	
	iii	*Rondeau: Allegro*	

Hexin Zhang flute
Ian Lim harp
Stella Marie Lorenz piano

Ravel	Sonatine en Trio pour Flûte, Violoncelle et Harpe M 40		13'
(1875–1937)	*i*	*Modéré*	
	ii	*Mouvement de menuet*	
	iii	*Animé*	

Hexin Zhang flute
Fabiola Sebastián Guijarro cello
Ian Lim harp

Taffanel	Grande Fantaisie on Themes from the Opera 'Mignon'	12'
(1844–1908)		

Hexin Zhang flute
Stella Marie Lorenz piano

Hexin Zhang is a flutist and lecturer at Sun Yat-sen University currently enrolled on the Artist Diploma programme at the RCM studying under Sue Thomas. She holds a Master's degree from Zurich University of the Arts and a Bachelor's from Oberlin Conservatory. She has won top prizes at the Kalaidos, Macao International, and Seoul International Young Flutist competitions. As soloist, she has performed Reinecke's Concerto with the Romanian State Philharmonic, and as orchestral musician she served as principal flute with both Zurich University of the Arts Orchestra and Oberlin Chamber Orchestra, appearing at festivals including Stuttgart International Festival Week.

Stella Marie Lorenz is a prize-winning collaborative pianist, recognized at the Copenhagen Lied Duo competition and supported by the Help Musicians UK Postgraduate award. She has performed at Wigmore Hall, the Royal Opera House, La Monnaie Brussels, and Musikverein Vienna. In 2024/25, she holds the Gilbert & Eileen Edgar and Anthony Saltmarsh Fellowship at the RCM.

Ian Lim is a Malaysian harpist pursuing his Artist Diploma at the RCM with Ieuan Jones. A multi-award winner, he has performed for leaders including Taiwan's President Lai and UK Chancellor Rachel Reeves. Ian has also featured in BBC Music Magazine. He began harp studies only eleven years ago.

Fabiola Sebastián Guijarro is a Spanish cellist who has won prizes at events including the Luthiers Clar and Soncello competitions. A graduate of Madrid Royal Conservatoire, she is studying for her Master's at the RCM with Richard Lester. A member of JONDE and the award-winning Moment Trio, she has performed at Fundación Juan March and worked with distinguished artists including Gary Hoffman.

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ROYAL
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Junior Department Ensembles Concert

Saturday 28 June 2025, 5.30pm
Amaryllis Fleming Concert Hall

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Sinfonietta

Esther King Smith *tutor*

Leo Bu, Alice Cumberbatch, Ethan Norris, Ariel Picciau, Ellie Zhu *violin*
Aimee Xing *viola*
Naya Dbouk, Samuel Hunt, Ray-Chinh Le *cello*

JS Bach	Suite no3 in D major BWV 1068 *iii Gavottes I & II v Gigue*	6.5′
Joplin arr. Esther King Smith	The Entertainer	2.5′

Upper Voices

Elliott Mercer *conductor* James Gough *piano*

Alex Cetateanu, Annabelle Doolan, Imogen Harper, Juliet Hesse, Elara Jacobs,
Katherine Jin da Silva, Amy Johnson, Jiyuan Li, Luya Li, Clemmie Luck,
Nathanael McEachran, Benny Napier, May Noble-Eales, Alma Silvera, Samvid Sridhar

Wright	We Are The Music-Makers	2.5'
Boykin	Stardust	4′
Holst	To Agni	2.5'

Saxophone Ensemble

Sarah Markham *tutor*

Isaac Appleton, Sophie Byrne, Kezia Colton, Jake Fokes, Tallulah Green, Elara Jacobs, Rory Johnston, Nina Linn, Nathanael McEachran *saxophone*

Simon Jeffes arr. Chris Jolly	Music for a Found Harmonium	5′
Ulrich Schultheiss	Witch Hunt	3′

Junior Choir

Kathryn Kay *conductor* James Gough *piano*

Luay Al-Najjar, Leo Bu, Naya Dbouk, Samuel Hunt, Katy John, Ethan Norris, Emily Ogunniyi, Ariel Picciau, Chloe Pierre, Deedeh Rouhani, Isabella Shi, Neel Sumanth, Arkan Tekie, Aimee Xing, Ellie Zhu

Lin Marsh	Catch Me If You Can!	3′
Andy Beck	Northern Lights	3.5′
Russell Hepplewhite and Helen Eastman	World War Two	2.5′

Jazz Ensemble

Sara Dhillon *tutor*

Liam Aspinall, Daisy Bokor-Ingram, Thomas Byrne, Elara Jacobs *trumpet*
Jake Fokes, Talullah Green, Rory Johnston, Nathanael McEachran, Jed Olawunmi *saxophone*
Mo Aarab Alex Holford, Abigail Moore, Oscar Sangster *trombone*
Mylu Shahmanesh Jap *bass*
Alex Fulgeanu Baiao, Johann Rothmaler *drums/percussion*
Luke Crown *piano*

Snarky Puppy	Tio Macaco	5′
Sara Dhillon	Leap Before You Look	6′

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Administrator*
Tim McNiven *Administrative Coordinator*
John Mitchell *Performance Manager*

ROYAL
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London

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Svitlana Kosenko *piano*

Saturday 28 June 2025, 3pm
Performance Hall

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3.00	Imogen Bloom *viola* (pupil of Sarah-Jane Bradley)	
	Hummel Fantasy in G Minor op94	*7'*
3.15	Rundong Liu *piano* (pupil of Emma Covill)	
	JS Bach Partita no1 BWV825 *i Prelude ii Allemande*	*5'*
	Bartok Dance no3 in Bulgarian Rhythm	*1.5'*
3.24	Daphne Queyquep *violin* (pupil of Sophie Simpson)	
	Bonis Allegretto non troppo op84	*3'*
3.30	Emma Pang piano (pupil of Richard Uttley)	
	Chopin Ballade no2 in F op38	*7.5'*
3.45	Zine Akkaya Osman *violin* (pupil of Sophie Simpson)	
	Sarasate Playera no1 from Spanish Tanze op23	*4'*

3.52 Safia Andjar *violin* (pupil of Sophie Simpson)
Genzmer Sonatine no1 *iv Allegro* 3'

4.00 Angus Wong *piano* (pupil of Yoko Ono)
Bach Prelude and Fugue in B flat major BWV 866 3.5'
Debussy Doctor Gradus ad Parnassum 3'

4.15 Rosie Rodriguez Vassiliou *violon* (pupil of John Hutchinson)
Sibelius Violin Concerto in D Minor op47 *i Allegro Moderato* 10'

4.30 Khloe Capalad *violin* (pupil of Esther King Smith)
Rebecca Clarke Chinese Puzzle 1.5'
Scott Joplin trans. Itzhak Perlman Bethena 6'

4.45 Ellie McKenzie-Jones *violin* (pupil of Esther King Smith)
Tchaikovsky Violin Concerto in D major op35 *ii Canzonetta Andante* 7'

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Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Tim McNiven *Administrative Coordinator*
John Mitchell *Performance Manager*

WIGMORE HALL

ROYAL COLLEGE OF MUSIC London

ROYAL COLLEGE OF MUSIC STRINGS SHOWCASE

Saturday 28 June 2025, 7.30pm
Wigmore Hall
36 Wigmore Street, London, W1U 2BP

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Director: John Gilhooly, The Wigmore Hall Trust.
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ROYAL COLLEGE OF MUSIC STRINGS SHOWCASE

Saturday 28 June 2025, 7.30pm, Wigmore Hall

Ottorino Respighi (1879–1936) — Notturno from Sei pezzi per pianoforte (1905) — 4'

Liza Rakowska harp

Jean-Baptiste Barrière (1707–1747) — Sonata à Deux in G major for cello and double bass (1737) — 10′

i *Andante*
ii *Adagio*
iii *Presto*

Özgür Kaya cello **Levi Andreassen** double bass

Errollyn Wallen (b 1958) — Bertha (2021) — 10′

Jordan Brooks violin **Clara Smith** steel handpan

Timothy Bowers (b 1954) — Fantasy on an Old English Melody (2009) — 8′

Mark Dangerfield guitar **Oliver Manning** guitar
Hope Cramsie guitar **Arie Dakesian** guitar

Maurice Ravel (1875–1937) — Introduction and Allegro (1905) — 11′

Annest Davies harp
Zoe Borseth Rasmussen flute **Ellie Kershaw** clarinet **Deniz Sensoy** violin
Kynan Walker violin **Sofía Gómez Alberto** viola **Clélia Le Bret** cello

INTERVAL

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Felix Mendelssohn (1809–1947)	String Octet in E flat major op 20 (1825)		35′
	i	*Allegro moderato ma con fuoco*	
	ii	*Andante*	
	iii	*Scherzo: Allegro leggierissimo*	
	iv	*Presto*	

Mira Marton violin **Joe MacDonald** violin **Natasha Sutanto** violin
Sally Aiko Dando violin **Aisha Goodman** viola **Joe Berry** viola
Rasmus Andersen cello **Carys Underwood** cello

Tonight's Strings Showcase includes some of the RCM's most accomplished performers in a programme of string chamber works varying from baroque elegance to contemporary vibrance.

We open with Respighi's mesmerising *Notturno* from his '*Sei pezzi per pianoforte*'. Respighi's varied and ambitious oeuvre earned him enduring popularity for his larger orchestral works, including the *Roman Trilogy* of symphonic tone poems and the *Botticelli Triptych*, a trio of works depicting the paintings of Botticelli. However, his catalogue of works also includes innovative and highly evocative character pieces for solo instrument. His *Sei pezzi per pianoforte* is a collection of short works for piano that amalgamate a diverse bredth of influences from the Bachian canon to Chopinesque studies. The popular *Notturno* is lyrical and expansive, converging French impressionism with virtuosic writing comparative to the style of Rachmaninov, and is heard tonight arranged for the bright and resonant harp.

Next, we hear Jean-Baptiste Barrière's Sonata à Deux in G major. One of the most eminent French cellists of his epoque, Barrière was composing for the instrument at a time when it was gaining prominence over the earlier bass viol and its technical capabilities were opening new creative doors for composers. Having moved to Paris to pursue opportunities to perform and compose for the cello and taken a sabbatical to Italy to absorb the more established technique there, Barrière's output richly contributed to the emerging cello repertoire. The Sonata à Deux masterfully explores the range and timbral subtleties of the instrument, building from a poised and elegant dialogue in the opening *Andante* to a rollicking and virtuosic finale. Whilst the work was written for two cellos, it has developed a parallel performance tradition as a duo for cello and double bass. The bass's deeper sonority heightens the contrasts of higher and lower registers explored by Barrière in the work.

Errollyn Wallen's tribute to the maligned anti-heroine of Jane Eyre follows. *Bertha* was commissioned in 2021 by Cathy Marston and Joffrey Ballet for a short dance film of the same name that aimed to bring to life the psyche of Mr Rochester's infamous mad first wife. Written for violin and steel hand pans, the work charts the changeable moods and mental states of Bertha Mason, from a skittish, recitative-like opening akin to the mental chatter of a troubled mind, to a brighter major passage suggestive of a child's nursery rhyme, before segueing through a melancholic fantasia to close with anxious disquiet. The unusual accompaniment of steel handpan adds an echoing resonance throughout, exaggerating the harshness of the violin.

Timothy Bowers' jubilant *Fantasy on an Old English Melody* uses a popular Elizabethan tune as a scaffold for a buoyant and dexterous quartet. The practice of composers building early English folksong into fantasias and rhapsodies is well established and adds contemporary flair to a timeless and captivating melody.

In this case, Bowers uses a song fragment called 'The Leaves be Green' which has been improvised upon by composers as far back as William Byrd. Each variation upon this theme adds further complexity. From a simple opening melody in hushed harmonics spins a vibrant dialogue across the four guitars, aptly suited to this style due to their closeness in timbre to the medieval lute.

Penultimately, we hear Ravel's sumptuous *Introduction and Allegro*. At the turn of the 20th century, harp manufacturers were racing to refine the designs of their instruments in a bid to boost sales. French company Érard commissioned Ravel in 1905 to write a work to showcase their new double-action pedal harp. Ordinarily a slow and methodical composer, Ravel completed the *Introduction and Allegro* in 'a week of concentrated work and three sleepless nights' to meet Érard's deadline before departing for a holiday. This short, intense burst of creativity produced one of Ravel's most popular works and an enduring classic of the harp chamber repertoire. Critics have described the *Introduction and Allegro* as closer to a miniature harp concerto than a typical septet; the introduction sets the tone with broad, unhurried melodic phrasing and languid harp flourishes before gaining impulsion by segueing into triple metre. The *Allegro* engages all seven instruments in a swelling development, with the harp interjecting with florid solo passages to showcase its full range.

Closing the concert is Mendelssohn's epic String Octet in E flat major. Composed when he was just 16, this ambitious work is a response to the Romantic desire to expand the expressive capabilities of the string quartet and expertly balances the sensitivity of instrumental dialogue required in chamber music with the powerful tone created by larger ensembles. Unlike earlier works which arranged the eight instruments into two quartets, Mendelssohn's octet was novel in its treatment of each single instrument as an individual. Mendelssohn himself indicated in the score that all the instruments should 'work together in the style of a symphony'. The lengthy, energetic opening *Allegro moderato* is a tour de force that is tempered by a deceptively simple *Andante* which passes a mournful, yearning motif upwards through the ensemble. The work's famous *Scherzo* was prompted by the passage in Goethe's *Faust* where Faust and Mephistopheles descend into the underworld, and is a skittering, mirthful dance befitting this devilish inspiration. A bombastic *Presto* closes the work, allowing each of the eight instruments to shine in a glittering fugue built around a quotation from the 'He shall reign forever' passage of Handel's *Hallelujah Chorus*. Whether deliberate or not, this is a fitting, almost prophetic statement for the young Mendelssohn to close with. Despite his untimely death, this work left an unparalleled legacy in the string octet genre.

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Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last four years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

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RCM Saxophone Ensemble

Gabrieli (arr Gary Bricault) Surrexit Christus a 11 voci
JS Bach (arr Rod Moulds) Erbarme dich, mein Gott from St Matthew Passion BWV 244
Paul Evernden Ekphrasis no 1
Elgar (arr Gary Bricault) Three Bavarian Dances op 27
Katia Beaugeais Elise Hall – We Thank You! (UK premiere)
Arlen (arr Alistair Parnell) Over the Rainbow
Joel Love Three Images for Saxophone Octet

Kyle Horch directs the RCM Saxophone Ensemble in Royal College of Music alumnus Alistair Parnell's lush arrangement of *Over the Rainbow*, as part of an exciting concert exploring the saxophone's full capabilities.

Hear vibrant arrangements of classic works by JS Bach and Mozart, as well as a UK premiere by Australian-French composer Katia Beaugeais, who pays tribute to Elise Hall – one of the first women saxophonists in America – in dream-like music that features contemporary saxophone techniques, nature sounds and bursts of colour.

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL
COLLEGE
OF MUSIC
London

Junior Department

Chamber Orchestra
Christopher Hirons *director*

Symphony Orchestra
Jacques Cohen *conductor*

This evening's concert is dedicated to the memory of Iain Fowler
former RCMJD Assistant Director

CADOGAN HALL

Sunday 29 June 2025 at 6.30pm
Cadogan Hall, 5 Sloane Terrace, London SW1X 9DQ
sponsored by the RCMJD Friends

RCMJD Symphony Orchestra, June 2024 photograph © John Mitchell

Programme

Emilie Mayer (1812-1883)	Overture no 3	10′
Wagner (1813-1883)	Siegfried Idyll WWV103	25′
	Interval *20 minutes*	
Elgar (1857-1934)	Symphony no 2 in E flat op 63 *i Allegro vivace e nobilmente* *ii Larghetto* *iii Rondo* *iv Moderato e maestoso*	55′

Please ensure that digital watch alarms, pagers, mobile phones and other audible electrical devices are switched off

It is my great pleasure to welcome you all to this evening's concert. Tonight's concert marks the end of another hugely successful year for the RCMJD. Students have taken part in over 110 performances throughout the year at the RCM and presented external concerts at the Royal Albert Hall, St James's Piccadilly, Wigmore Hall, Cadogan Hall, 606 Club, Saddlers' Hall and Downing Street.

Since its inception the Royal College of Music Junior Department has evolved to meet the musical needs of our students and adapted to the changing educational and musical landscape. We provide a programme designed to prepare students for musical life in the 21st century, so we aim to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever-changing demands of the profession. This academic year over £250,000 of bursary support is being accessed by families where there is the most need – furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. The RCMJD is grateful to the Government's Music & Dance Scheme, the Leverhulme Trust, the Wolfson Foundation, the Humphrey Richardson Taylor Charitable Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), London Music Fund, Abinger Hammer Village School Trust, Young Sounds UK, Meredith & Denis Coleman, Dorothy L Sayers Society, Estate of Humphrey Searle, Future Talent, John Curwen Society, Roger Quick and the Saddlers' Company for their generous support.

I would like to express my heartfelt thanks to our conductors who have nurtured our talented young musicians at the JD this year; Chris Hirons, Robert Hodge, and Jacques Cohen. This concert marks the last performance of the chamber orchestra under the direction of Chris Hirons, who has inspired string players at the RCMJD for over 25 years as Director of both our String and Chamber Orchestras. Drawing on his extensive professional experience leading and directing chamber orchestras around the world at the highest level, he has nurtured the next generation of orchestral leaders with humour, skill and extraordinary musicianship. He will be greatly missed by us all.

In addition, we bid a fond farewell to Philip Box, who leaves us after 40 years of service as orchestral horn tutor. Philip's encyclopaedic knowledge of orchestral repertoire and his impish sense of humour have made him a firm favourite amongst the students. His wise words been greatly appreciated by generations of JD horn players, many of whom hold major seats in professional orchestras around the world, including the Berlin Philharmonic. I would also like to sincerely thank Stephen Bryant, leader of the BBC Symphony Orchestra, for his outstanding work with our violinists over the past two years, and all of our wonderful Symphony Orchestra tutors: Karen Bradley, Miriam Lowbury, Philip Box, Chris Terian, Richard Ward, Anna Hashimoto, Daniil Margulis and Cecilia Sultana de Maria. My thanks to you all on behalf of orchestras everywhere. Your commitment to our talented young players is truly appreciated by us all!

I hope you enjoy the concert.

Miranda Francis
MA LRAM ARCM PGCE ARAM HonRCM
Head of Junior Programmes

Emilie Mayer Overture no 3 *Programme note by Jake Fokes*

In the conservative musical climate of 19th century Germany, Emilie Mayer occupied a rare position. One of few women to compose large scale orchestral works with consistency and persisting ambition, Mayer completed at least eight symphonies and seven concert overtures, alongside chamber works and lieder. Though she was not embraced by the canon of her era, her works were still publicly performed, testament to her immense skill and determination in navigating a musical world that offered few supports for female composers. Born in Friedland (northern Germany), Mayer came to music in a serious capacity in her adulthood. She studied composition with Carl Lowe in Stettin and later Adolf Bernhard Marx in Berlin. Her career began to gain serious momentum in the 1850s, a decade during which she organised many well attended performances of her works. These were held in Berlin and Leipzig and featured many of her overtures, symphonies and chamber music-works, signalling a new level of artistic independence few women had achieved at the time.

Her *Overture no 3* in C minor (likely composed in the early 1850s) is a striking example of her orchestral voice. This work is not associated with any stage work and should be understood as being a concert overture, an autonomous orchestral piece much like Schumann's Genoveva overture or Mendelssohn's Hebrides. Mayer's writing here is thematically concise and dramatically cohesive, leaning on classical formalities while engaging with romantic harmonies.

The opening is terse and darkly hued. An introduction is constructed from low string textures, gradually accumulating tensions through suspensions and sharp chromatic inflections. When the *Allegro* begins, it does so with conviction and rhythmic drive, a

clear theme is played by the strings, shaped by syncopation and some tonal ambiguity. The secondary theme offers striking lyrical contrast without undermining the momentum already established, a dynamic Mayer manages with deftness. The development section intensifies motivic interplay, revealing her strong grasp of contrapuntal technique and motivic transformation. Mayer favours swift transitions and tight formal control, her harmonic palette is somewhat darker, often preferring minor mode inflections even throughout transition or lyrical passages. This overture culminates in a great dramatic coda, where conflict between minor and major is resolved in a bright and unexpected C major tonality-effect being both cathartic and structurally significant, drawing some comparison with Beethoven's Fifth.

Contemporary critics of Mayer recognised her orchestral ambition, though often couched with gendered language. A review published in the *Neue Berliner Musikzeitung* on 1 May 1850 reads, *'Until now, a woman's hands have at most overcome a song, or perhaps a sonata. But a quartet and even a symphony…this may be considered a special, most rare case'*. Despite this praise, Mayer's music fell into obscurity after her death in 1883. The reasons for this are complex, intertwining gender bias and shifting musical tastes. Yet in *Overture no 3*, we hear a composer who understood the large-scale possibilities of the orchestral form, who wrote with authority and real expressive depth.

Wagner Siegfried Idyll WWV103 *Programme note by Emily Price*

Wagner's enchanting *Siegfried Idyll*, originally titled the *Tribschen Idyll with Fidi Birdsong and Orange Sunrise*, is a lyrical work of profound intimacy composed as an endearing birthday present for his wife Cosima, Franz Liszt's daughter. The year before, Cosima had given birth to their third child, Siegfried. So, the original title of the piece references the nickname for their son, 'Fidi'. This work explores a more tender side of the composer, setting it apart from his larger, more dramatic operas.

On Christmas morning of 1870, Cosima was awoken by the serene opening played by a small ensemble of around thirteen musicians that drifted up the stairs of Wagner's Swiss villa. She later noted 'as I awoke, my ear caught a sound which swelled fuller and fuller. No longer could I imagine myself dreaming…music was sounding, and what music!' Much to Cosima's dismay, Wagner was later forced to orchestrate the small-scale work for a larger ensemble and sell it under the name *Siegfried Idyll* due to financial difficulties. The new title alludes to both his third son as well as the heroic protagonist in arguably his most famous work, *Der Ring des Nibelungen*.

The lullaby-like opening theme, played in the violins, sets the tranquil scene full of emotional warmth while referencing Brünhilde's melody from Wagner's *Siegfried*. As the piece continues, interwoven themes drawn also from Siegfried can be heard, evoking a story-telling quality. Listen out for the theme heard in the cellos welcoming the tranquillity with the ascending perfect fifth. The second theme introduced in the oboe further captures the tranquil essence of the piece. Listen out for this motif moving seamlessly into the strings. The animated middle section explores more distant tonalities and contains a dance-like theme featuring dotted rhythms. Allegedly, this melody is derived from a tune that Wagner used to sing to his son. Also listen for the bold trills in the violins, which perhaps emulate a birdsong reflective of the serene morning scene. Despite the careful layering of themes in delicate counterpoint, Wagner avoids sharp or dramatic contrasts but rather builds tension through his famously adventurous chromatic harmonies. The recapitulation calls for a transformed version of the theme enriched with fuller harmonies, emphasising a warm feeling. The coda brings the piece to a peaceful conclusion, thinning out the texture until just the strings remain. This setting is reminiscent of the calm opening. The music gradually fades out through a prolonged cadence, finally concluding with a soft *tutti* chord that allows the stillness to gently settle. This concluding, restful gesture that goes into complete silence is perhaps reminiscent of the intimacy and love that inspired this work.

Elgar Symphony no 2 in E flat op 63 *Programme note by Dominic Detre*

Although Sir Edward Elgar remains an integral part of the British musical canon, he often draws much more on his continental counterparts, as opposed to other British composers. Despite having taught himself many compositional techniques through studying the works of Sir Hubert Parry, he rejected many other English composers, such as William Byrd. Likewise, he also developed a distaste for the use of folk tunes in composition.

The wide range of composers from whom Elgar took inspiration could certainly be seen as a result of his lack of formal musical training—his compositional techniques were drawn from the studies of many different composers; his harmonic vocabulary often draws on that of Richard Wagner. His orchestration, however, stems more from his French counterparts like Léo Delibes, a composer greatly admired by Elgar, and whose works Elgar devoted extensive attention to. It is perhaps Elgar's nature as a self-taught composer that leads him to draw on the works of not only other composers, but other forms of art: the opening phrases of Shelley's poem, *Invocation*, are inscribed at the beginning of this symphony:

> *Rarely, rarely, comest thou,*
> *Spirit of Delight!*
> *Expect who ever it is is bound to have done that anyway but thought it as well to make sure!*

One of Elgar's musical sources of inspiration for this symphony is the *Preislied* from Wagner's *Meistersinger*, a work for which Elgar had a particular affection. He witnessed its performance many times – a friend and biographer, WH 'Billy' Reed once wrote that he 'never once succeeded' in finishing a game of billiards with Elgar, because he would produce a score of *Der Meistersinger*, and begin to analyse it each time. The work was clearly of high importance to Elgar, and it is alluded to in the

opening bars of the symphony, creating the antecedent phrase to which Elgar composes his own answer, sometimes referred to as the 'Spirit of Delight' motif (taken from Shelley's poem appearing at the start). These two phrases make up an important part of the thematic material of this symphony – Elgar gradually splits the two apart over the course of the opening movement, until they are reunited at the end of this movement. The antecedent phrase is a *fortissimo* statement from the trumpets and horns, and it is followed by the consequent phrase in a glorious climax for the full orchestra.

Another important piece of melodic material is the sequential motif that appears in the symphony's opening seconds. This particular motif can be traced to the beginning of Elgar's own work, *Dream of Gerontius*, a motif often referred to as the 'Judgement' motif. Likewise, we can also hear references to the *Dies irae* chant, which is also part of the of the *Dream of Gerontius*. These two motifs are not only important in the first movement but also form the basis of the second and third. A variation of the sequential motif can be heard in the exposition of the second movement, and the third is a Rondo based on a variation of the 'Judgement' motif. Another variant of this same theme forms the basis of the fourth movement, which returns to the tonic key of E flat major.

Although Elgar was his own compositional teacher, his legacy is present amongst the conservatoires of London, such as the RCM, where the manuscript of his Cello concerto resides, donated by his daughter Carice.

Most of **Christopher Hirons**'s playing career has been spent leading and directing chamber orchestras including the Northern Sinfonia, the Academy of Ancient Music, the English String Orchestra and Orchestra da Camera. Christopher has also appeared many times as guest leader with other orchestras including the Ulster Orchestra, the Orchestra of St. John's Smith Square and the Brighton Philharmonic. He was a member of the Academy of St. Martin in the Fields for ten years. Christopher has frequently appeared as a soloist and director in major festivals and concert halls worldwide. He was director of the National Youth Chamber Orchestra for over twenty years and the East Sussex String Chamber Orchestra. At the RCMJD he teaches violin and directs the String and Chamber Orchestras; he also teaches privately at his home in Wimbledon.

Jacques Cohen is equally known as conductor and composer. He is Music Director of the Cohen Ensemble and has conducted concerts and broadcasts with such groups as Kremerata Baltica, National Symphony Orchestra of Ukraine, Sofia Soloists, BBC Concert Orchestra, Albania Radio and Television Symphony Orchestra and Bucharest Philharmonic. He has worked with many choral groups such as Oxford Camerata and Lloyd's Choir, for whom he is Music Director. He is a passionate communicator, renowned for his unique ability to engage audiences. His compositions and arrangements, include music for choir, orchestra, chamber works and opera. Commissions include works for Dame Evelyn Glennie *(Firefly)*, Onyx Brass *(Concertino)*, Piatti Quartet *(From Behind Glass)*, Fitzwilliam Quartet *(Nun danket alle Gott)*, National Youth Wind Ensemble *(Pantheon)*, Primrose Piano Quartet and Tête-à-tête Opera *(The Lady of Satis House)*. More recent commissions include his powerful oratorio *Creation* which received a huge ovation when premiered at the Barbican last year. His string orchestra arrangements, particularly Mussorgsky's *Pictures at an Exhibition*, are fast becoming staples of the repertoire.

His critically acclaimed recordings include *Music for Strings* and *Transcriptions for Strings* (Cohen Ensemble) and *Cohen's Carols* (Oxford Camerata). His latest album comprising his chamber opera and other works for string quartet (Marie Vassiliou/Tippett Quartet) was released last year to rave reviews and a new recording of his song cycle *Love Journeys* for soprano and strings was released earlier this year. Jacques read music at Oxford where he conducted the university orchestras and was awarded the Conducting Scholarship at the RCM, where prizes included the Tagore Gold Medal, the college's award for its most outstanding student. In addition to numerous awards for composition, Jacques took First Prize in the NAYO British Reserve Conducting Competition and was also a Prizewinner in the Leeds Conductors' Competition. His website can be found at www.jacquescohen.co.uk.

Violin I
Peter Ryan
Finn Kjaergaard
Catherine Bennett
Richard Eichhorst
Eleanor McKenzie-Jones
Aurelia Walker
Miriam Grant
Almond Zhao
Rachel Cheung
Leo Behrend

Violin II
Eli Tomey
Michelle Wang
Tolga Mardin
Tristan McCardel
Lilico Ueno
Freddie Sanitt
Isabel Woolf
Ka Men Yau
Goncalo Martins
Elisa Kandasamy Lozano
Caia Harris

Viola
Inga de Vegvar
Orion Loth
Jess Elliott
Tabitha Wicks
Harry Rughoo
Sophia Gonzalez Pereira
Katie Cheung
Jackie He

Cello
Gabriel Ward
Inez Karlsson
Jamie Zweimueller
Margaryta Dorosh

Cello *continued*
Amy Prins
Matty Oxtoby
Jamie Dickinson
Suzannah Clark
Oscar Wang
Jacqueline Yang
Isabella Song

Double Bass
Patrick Marks
Doruk Oztosun
Allegra Tsang
Mert Doyurgan
Samuel-Adisa McDonald
Lucas Tao
Hewei Chen
Mimi Hobbs

Flute
Florence Knibbs
Indi Leech
Hanhan Qu
Isaac Skey

Oboe
Emilia Gahan
Lucy Palfery
Alex Pylypenko

Clarinet
Saskia Carter
Tallulah Green
Imogen Horrocks
Clarice Leung
Nina Linn

Bassoon
Meg Hards
Smera Sachin
Rebekah Tate

Horn
Polly Bishop
Polly Casey
Sinead McEvoy
Rachel Zhang
Melissa Hawkings

Trumpet
Bronwen Roberts
Lucas Gebrehiwet
Jed Casterton
Louis Millar

Trombone
Alex Holford
Ben Clarke
Oscar Sangster
Maxine Chu
Jonathan Lovatt*

Tuba
Sunny Anderson*

Timpani & Percussion
James Broadley
Luke Crown
Howie Eaglestone
Hailey Wong
Angus Wong

Harp
Jamaal Kashim
Claudia Membery

Italics denotes member of Chamber Orchestra
*Guest Performer

ORCHESTRA TUTORS (*Senior Tutor)

***Stephen Bryant** *violin* **Karen Bradley** *viola* **Miriam Lowbury** *cello* **Daniil Margulis** *double bass*
***Anna Hashimoto** *woodwind* ***Philip Box** *horn* **Richard Ward** *brass*
Chris Terian *percussion* **Cecilia Sultana De Maria** *harp*

ROYAL COLLEGE OF MUSIC

Junior Department 2024/25

Carols For Shoppers at St James's Piccadilly

Friends Concert

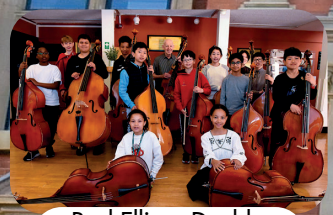
Octet at RCM Woodwind Day

Symphony Orchestra

Steve Bingham Composers Concert

Elgar Room Coffee Concerts

Organ Concert



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Miranda Francis *Head of Junior Programmes*
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John Mitchell *Performance Manager*

Orchestra Assistants
Lucas Boardman, Stephen Brown, Tom Hutchison, Henry Morley

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JUNIOR FELLOW SHOWCASE: MARIA FILIPPOVA

The Carne Trust Junior Fellow

Monday 30 June, 6pm
Performance Hall

JUNIOR FELLOW SHOWCASE: MARIA FILIPPOVA

Monday 30 June, 6pm Performance Hall

Welcome to the Royal College of Music

Rachel Brown (b 1975) — Telemanesque Fantasy in C sharp minor

Maria Filippova flute

Luciana Peycere Parente — Distance for Solo Flute

Luciana Peycere Parente flute

Telemann (1681–1767) — Fantasia no 3

Lukas Hoevelmann-Koeper — Suan Le

Maria Filippova flute

Telemann — Fantasia no 9

Stewart McIlwham — Georg's Echo

Stewart McIlwham flute

Rachel Brown — Telemanesque Fantasy in D flat major

Maria Filippova flute

Maria Filippova

Russian flautist Maria Filippova made her concerto debut with the Symphony Orchestra of Nizhni Novgorod under Renat Zhiganshin in 2008. Since then, she has performed in major concert halls across Russia and Europe. Maria is currently studying at the RCM with Rachel Brown, Emer McDonough, and Gitte Marcusson. She is a Royal College of Music Scholar, a Neil Black Award holder, and the Carne Trust Junior Fellow for 2024/25, supported by Philip Carne.

A winner at numerous competitions, Maria won the Nutcracker Television Competition and the Concertino-Praga Competition, where her gala performance was broadcast on Czech Radio. She was also awarded first prize at the Tunbridge Wells International Music Competition, received a gold medal at the Delphic Games in Vladivostok, and was a finalist at the Moscow International Flute Competition, where she performed in the Great Hall of the Moscow Conservatory.

Maria is passionate about both historical and modern performance. She regularly plays with the Academy of Ancient Music, performing at venues such as Wigmore Hall, Barbican Centre, and the Royal Albert Hall for the BBC Proms in 2023.

This year, Maria is an RCM fellow, commissioning contemporary companion pieces for Telemann's Fantasias in collaboration with RCM composers. This project aims to bridge historical and modern repertoire, integrating new works with baroque masterpieces.

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RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of over £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk

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RCM SAXOPHONE ENSEMBLE: OVER THE RAINBOW

Monday 30 June 2025, 7.30pm
Amaryllis Fleming Concert Hall
Kyle Horch director
RCM Saxophone Ensemble

RCM SAXOPHONE ENSEMBLE: OVER THE RAINBOW

Monday 30 June 2025, 7.30pm | Amaryllis Fleming Concert Hall

Kyle Horch director
RCM Saxophone Ensemble

Gabrieli (arr Gary Bricault) (1557–1612)	Surrexit Christus a 11 voci
Paul Evernden (b 1983)	Ekphrasis no 1
JS Bach (arr RA Moulds) (1685–1750)	Erbarme dich, mein Gott from St Matthew Passion
Elgar (arr Gary Bricault) (1857–1934)	Three Bavarian Dances op 27 *i Sonnenbichl (The Dance)* *ii In Hammersbach (Lullaby)* *iii Bei Murnau (The Marksmen)*

INTERVAL

Katia Beaugeais (b 1976)	Elise Hall: We Thank You! (UK premiere)
Arlen (arr Alistair Parnell) (1905–1986)	Over the Rainbow
Joel Love (b 1982)	Three Images *i Spring* *ii The Golden Hour* *iii Bed Monsters*

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last four years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

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The purpose of the Saxophone Ensemble is to give RCM saxophone students an opportunity to experience the sound of the whole family playing together in a choir formation (Adolphe Sax, of course, originally envisioned the saxophone not as a single voice but as a family of instruments), and to bridge the gap between chamber and large ensemble learning. The ensemble gives saxophone students more experience working within a conducted context, also forming an umbrella within which works for odd numbers of saxophones or which engage the saxophone in unusual chamber formations – which might be overlooked by other College ensembles – can be performed. Where possible, the ensemble aims to make its own contribution to the repertoire for saxophone. Finally, the ensemble is a highlighted place for the RCM saxophone students to showcase their work in performances within and outside of the College.

The opening work is an arrangement of a choral work by late Renaissance Italian composer and organist, Giovanni Gabrieli. He was one of the most influential musicians of his time, and represented the style of the Venetian School. He was particularly celebrated for his sacred music, including choral and instrumental motets for the liturgy. RCM alumna Paul Evernden's *Ekphrasis* follows. The title refers to the representation of a visual work through musical composition.

The ensemble now preforms one of JS Bach's most sublime and powerful choral works, an arrangement of the alto aria, *Erbarme dich, mein Gott* (Have mercy Lord, My God, for the sake of my tears) from *St Matthew Passion*. In Bach's work, this aria reflects Peter's loneliness and heartache after he denies knowing Jesus three times. It is set in a lilting 12/8 time, suggesting the baroque dance rhythm of the *siciliano*.

Three Bavarian Dances was originally an arrangement for orchestra from three songs taken from a set called *From the Bavarian Highlands*. The original song lyrics were written by Elgar's wife, Alice, as a memento of a holiday they had enjoyed in Bavaria in autumn 1894. As well as the titles, Alice Elgar gave the songs subtitles in recollection of favourite places they visited during the holiday.

The UK premiere of *Elise Hall: We Thank You!* by Australian-French composer Katia Beaugeais, pays tribute to Elise Hall – one of the first women saxophonists in America. The dreamlike music features contemporary saxophone techniques, nature sounds and bursts of colour. Elise Hall had a profound impact on classical saxophone repertoire and this work was composed to commemorate the 100th anniversary of her death. Motifs from Elise Hall's commissioned works – Debussy's *Rhapsodie* and Caplet's *Légende* – are used as inspiration.

A graduate of the RCM, Alistair Parnell's arrangement of Harold Arlen's lush ballad *Over the Rainbow was* written for the 1939 iconic film *The Wizard of Oz*.

It was sung by Judy Garland in her starring role as Dorothy and helped make the film one of the most beloved movie classics.

Concluding the concert is Joel Love's *Three Images* written in 2016. The work explores three different soundworlds. *Spring* begins with simple melodic movements and depicts a verdant springtime landscape in which people and animals are playing. *The Golden Hour* is a meditation on the image of the sun setting or rising, and the time just before and after sunrise or sunset, during which daylight is reddish and soft. Lastly, *Bed Monsters* is an unbridled rondo that is evocative of someone or something being chased by a predator.

Kyle Horch

Kyle Horch studied with Frederick Hemke at Northwestern University in Chicago, and with Stephen Trier at the Guildhall School of Music and Drama. He made his London debut at the Purcell Room in 1989, and since then has performed as a soloist and chamber musician at many venues in Britain and abroad. His recordings *ChamberSax*, *AngloSax*, and *Fairy Tales* have received international praise: 'This is a stunning album.' *American Record Guide* (for *AngloSax*). As a freelance musician, he has performed in concerts, broadcasts, tours, and recordings with Royal Philharmonic Orchestra, London Symphony Orchestra, London Philharmonic Orchestra, Royal Opera House, City of Birmingham Symphony Orchestra, Birmingham Contemporary Music Group, Bournemouth Symphony Orchestra, Birmingham Royal Ballet, Rambert Dance Company, the chamber ensembles Counterpoise, Flotilla and Art Deco Trio, and Michael Law's Piccadilly Dance Orchestra amongst others. He has been a saxophone professor at the RCM since 1991. He has given masterclasses in Britain, France, Holland, Italy, Ireland, Norway, Belgium, Switzerland, Hungary, Singapore, Australia, and the USA.

RCM Saxophone Ensemble

Emilija Auskalnyte, soprano
Rosemary Ball, soprano and alto
Lucia Breslin, baritone
Grace Butcher, soprano and alto
Tomas Escobar, alto
Megan Glover, soprano
Paco Lee, alto
Kezia Lovick-Jones, alto and sopranino
Maya Mitra, tenor
Matthew Stringer, alto and tenor
Paynor Tsate, alto and baritone
Kelvin Tse, baritone
Marcus Zheng, tenor

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Programme details correct at time of going to print.

RCM BRASS ENSEMBLE: FANFARES AND MEDITATIONS
Wednesday 2 July 2025, 6pm | Amaryllis Fleming Concert Hall

Amos Miller director
RCM Brass Ensemble

Takemitsu Day Signal from Signals from Heaven
Cassie Kinoshi LSO fanfares
Takemitsu Garden Rain
R Strauss Festmusik der Stadt Wien
Ethan Lieber New work (world premiere)
Elisabeth Lutyens Fanfare for a Festival
Takemitsu Night Signal from Signals from Heaven

Takemitsu's *Signals from Heaven* frame this RCM Brass Ensemble concert, with instruments split into two antiphonal fanfares.

Directed by RCM Head of Brass Amos Miller, the performance also features colourful fanfares by Cassie Kinoshi and RCM alumna Elisabeth Lutyens alongside Strauss' cheerful work dedicated to the city of Vienna. In contrast, Takemitsu's eight-minute meditation *Garden Rain* provides a moment of calm.

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC London

ECHOES OF ELEGANCE: MUSIC OF THE ENGLISH RENAISSANCE AND BAROQUE

Tuesday 1 July, 6pm | Performance Hall

Curated by Ashley Solomon

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last four years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world. You can follow the RCM on X, bsky.social and Instagram @RCMLondon, find us on Facebook/royalcollegeofmusic and subscribe to our YouTube channel @RCMLondon.

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ECHOES OF ELEGANCE: MUSIC OF THE ENGLISH RENAISSANCE AND BAROQUE | **Tuesday 1 July, 6pm | Performance Hall**

Dowland (1563–1626) — Lachrymae Pavan

Markus Sadler Virginals

* * *

Byrd (1540–1623) — Pavan in D minor

Sofia Berdnik Virginals

* * *

Henry VIII (1491–1547) — Pastime with Good Company

Byrd (1540–1623) — Mass for three voices no. 5 Credo

Sackbut Ensemble: **Jonathan Stevens** Alto/Tenor Sackbut, **Pau Hernandez-Santamaria** Tenor Sackbut, **Jess Anderson** Tenor Sackbut/Drum, **Andrew Cowie** Tenor Sackbut

* * *

Tregian (1574–1619) — Heaven and Earth

Ceci Keiffer Virginals

* * *

Coprario (c.1570–1626) — Fantasia [I] a 4

Harding (c.1550–1626) — A Fancy [I]

Ashton (ca. 1485-1558) — Hugh Ashton's Maske

Recorder Consort: **Larli Davies, Luca Imperiale, Joseph Page, Anna Walker**

* * *

Byrd (1540–1623) — Pavan in G (MB71)

Robert Carver-Escritt Virginals

* * *

Jenkins (1592–1678) — Pavan a 2

Whyte (c.1585– c.1667 — Fantasia a 2

Mico (1590–1661) — Fantasia a 3,no 7

Gibbons (1583–1625) — In Nomine a 4

Bass Viols: **Ozgur Kaya, Xavier Lowe, Aurelien Pinchon, Paula Skulte**

* * *

Croft Ground
(1678–1727)

Book of English Pastime Music Howell's Delight
(1630–1660)

Andrew Cowie Virginals

* * *

Purcell Suite from *The Fairy Queen*
(1659–1695) First Music – Hornpipe, Second Music – Air, Rondeau, Dance for the Fairies, Dance for the Chinese man and woman

RCM BAROQUE ORCHESTRA:
Violin: Giovanni Melchiori, Francine Maas, Yichun Mao, India Reilly
Recorder: Larli Davies, Luca Imperiale, Joseph Page, Anna Walker
Viola: Jaume Pueyo
Cello: Eddie Mead
Archlute: Felix Collins
Theorbo/guitar: Hope Cramsie
Harpsichord: Ceci Keiffer
Organ: Andrew Cowie

* * *

RCM BAROQUE ORCHESTRA

The RCM Baroque Orchestra makes regular appearances in the Amaryllis Fleming Concert Hall, often in collaboration with the RCM Chamber Choir, in a wide range of repertoire including a regular series of Bach cantatas. The orchestra has also taken part in the RCM International Festival of Viols and performed in the BBC Promenade concerts in collaboration with the Centre de Musique Baroque de Versailles (CMBV) and Sir Roger Norrington in 2014. In Spring 2017 it provided the orchestra for Rameau's rarely performed opera *Les fêtes d'Hébé* at the Opera Bastille in Paris under the direction of Jonathan Williams, again in collaboration with the CMBV and the Académie de l'Opéra National de Paris. As well as regular performances in numerous UK festivals, the RCM Baroque Orchestra regularly appears at baroque festivals in Europe including recent performances in Germany, Austria, Italy and France and further afield in Australia and North America. In April 2022 the orchestra participated in the baroque festival Misiones de Chiquitos in the Amazonian rainforests in Bolivia.

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www.rcm.ac.uk/support

RCM BRASS ENSEMBLE: FANFARES AND MEDITATIONS

Wednesday 2 July 2025, 6pm | Amaryllis Fleming Concert Hall

Amos Miller director
RCM Brass Ensemble

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Cassie Kinoshi LSO fanfares
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ROYAL
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London

JUNIOR FELLOW SHOWCASE:
IN MEMORIAM: HUGH SEYMOUR DAVIES
İLAYDA DENIZ OĞUZ
Mills Williams Junior Fellow
Tuesday 1 July, 1.05pm
Performance Studio

JUNIOR FELLOW SHOWCASE: İLAYDA DENIZ OĞUZ

Tuesday 1 July,1.05, Performance Studio

Welcome to the Royal College of Music

İlayda Deniz Oğuz (b 2000)	What happens in the practice room stays in the practice room (world premiere)	8'

İlayda Deniz Oğuz piano

Finn Mattingly (b 2004)	Containment (UK Premiere)	5'

Hoi Yin Ng percussion
İlayda Deniz Oğuz piano

Minh Trang Nguyễn (b 2000)	Power On	5'

Ceci Keiffer harpsichord

İlayda Deniz Oğuz	Improvisation for piano and everyday objects	10'

İlayda Deniz Oğuz piano
Hoi Yin Ng percussion

Molly Frances Arnuk (b 2003)	frozen, leaping	6'

İlayda Deniz Oğuz piano

Sooji Seol (b 1988)	Notations	5'

Liberty Richardson flute
Him Chan cello
Sooji Seol piano

Deniz Dortok (b 1999)	Motorik Automat Mechanik	4'

Him Chan cello
İlayda Deniz Oğuz piano

Thomas Shorthouse (b 2004)	O great pachinko machine in the sky, what wonders do you have for me today? (world premiere)	6'

Rishi Mirchandani piano

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İlayda Deniz Oğuz

İlayda enjoys a diverse career as a solo pianist, collaborative pianist and composer. Since her concerto debut in 2014 with Bilkent Symphony Orchestra in Turkey, she has performed with Presidential Symphony Orchestra and Agora Youth Symphony Orchestra in 2020. She has performed in masterclasses given by Dmitri Alexeev, Robert Levin, Dina Yoffe, Boris Giltburg, Norma Fisher, Sofya Gulyak, Dina Parakhina, Boris Berman, Stanislav Ioudenitch, Björn Lehmann, Markus Groh, and Hüseyin Sermet. With a keen interest in historical performance, İlayda frequently performs as a fortepianist. She has taken masterclasses in fortepiano with Robert Levin, Bart van Oort, Carole Cerasi, and Riccardo Cecchetti, and in clavichord with Terence Charlston and Robert Woolley. İlayda has collaborated with many contemporary composers, having performed with the esteemed Cikada Ensemble for new music under the baton of Christian Eggen, giving the premiere performance of *Liquid Spaces* by the Turkish composer Berkant Genckal.

İlayda has also established herself as a composer and has had works performed by many prominent new music ensembles. Her song *Anlatamıyorum* for solo mezzo-soprano and orchestra composed when she was 14 years old was performed by Izmir State Symphony Orchestra in the finalist concert of the ninth National N Eczacibasi Composition Competition in Turkey. Her solo viola work *Yugen* was performed by Oslo Sinfonietta violist Bendik Foss in Oslo Sentralen. She has had composition masterclasses and lessons with Francesco Filidei, Mauro Lanza, Dai Fujikura, Mark Andre, Ulrich Kreppein, Samir Odeh-Tamimi, Hanna Eimermacher, and Eivind Buene. In 2023, she won the Composer Award at the Royal College of Music Contemporary Music Competition, with her piece *Yakamoz* for bass clarinet and cello. In 2024, her piece *ben o yılların macerasından geldim (I came from the adventure of those years)* for orchestra earned her an honorable mention in the first International Ihsan Dogramaci Competition Composition. Her *Scenes from the Little Prince* for solo violin was performed by Eliott Bougant as a part of the Lucerne Festival in 2024.

İlayda is currently pursuing her Artist Diploma at the RCM with piano professors Dina Parakhina and Dmitri Alexeev, composition professor Kenneth Hesketh, and fortepiano professor Geoffrey Govier. She is the 2024/25 Mills Williams Junior Fellow and a David Young Piano Scholar.

ROYAL
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PERCUSSION SHOWCASE

Tuesday 1 July 2025, 7.30pm
Amaryllis Fleming Concert Hall

PERCUSSION SHOWCASE
Tuesday 1 July 2025, 7.30pm, Amaryllis Fleming Concert Hall

Stone Tung conductor

Varèse (1883–1965)	Ionisation
Anastasia Foster (b 2006)	New Music four Snare
Guy Courtie/Stan Talman (2003/2002)	Sugar Rush
Robert Marino (b 1983)	Eight on 3 and Nine on 2
Steve Reich (b 1936)	Mallet Quartet

INTERVAL

Copland (arr Charlie Payne) (1900–1990)	Hoe-down from Rodeo
Joseph Schwantner (b 1943)	Velocities
Lewis Kentaro Isaacs (b 2003)	Hall of Fame
Guy Courtie (b 2003)	Don Alias
Royal Marines	The Lovet Scout
Stevie Wonder (arr Guy Courtie) (b 1950)	Signed, Sealed, Delivered (I'm yours)

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Varèse Ionisation

Ionisation is one of the first works ever composed for percussion ensemble, written by avant-garde composer Edgard Varèse. The title refers to the ionisation of molecules, which in turn reflects the expansion and variation of rhythmic cells in the piece. The industrial soundscape of *Ionisation* was influenced by the Italian futurists of the 1920s who explored the creation of music from noise; it is further reflected through unorthodox sounds such as sirens and anvils within a large selection of percussion instruments. The final minute marks the first appearance of tuned instruments. True to *Ionisation*'s character, there is no 'tune' present in the dissonant chords, instead it is an amalgamation of percussive sounds which enhance the industrial soundscape.

This groundbreaking piece and Varèse's perceptions on sounds have influenced many composers and musicians, including John Cage, Harrison Birtwistle and Iannis Xenakis. Legendary guitarist Frank Zappa cites *Ionisation* as the piece that kickstarted his career in music.

Anastasia Foster New Music four Snare

This is a fun and playful piece that explores three stylistic areas of snare music: marching band, experimental and jazz. It features visual, timbral and rhythmical elements throughout, highlighting the capability of the drums. All parts of the snare are used in this performance with players switching between sticks, mallets and brushes. Towards the end of the piece the players have an opportunity to improvise like a typical jazz tune, while the other players take on the role of a full drum kit.

Guy Courtie / Stan Talman Sugar Rush

The title *Sugar Rush* was created before the music. The composer's aimed for a John Adams style: Abrasively major, relentless, 'left-right goodnight piece' that brightly and deliberately shone. The piece is a sugar rush in itself, intensifying then crashing in three sections: energy, delirium and crash. The composers hope you enjoy the colours, energies, thoughts and brightness.

Robert Marino 8 on 3 and 9 on 2

This energetic duet for pitched tom-toms, rototoms, bongos, and bass drum explores rhythmic precision and coordination. Two percussionists face each other, sharing instruments and rhythms in a tightly synchronized performance. Marino's piece creates the illusion of a single player, offering a visually and aurally captivating showcase of percussive interplay.

Steve Reich Mallet Quartet

Steve Reich Mallet Quartet is written for 2 marimbas and 2 vibraphones. The two marimbas set the rhythmic and harmonic base in a cannon whilst the vibraphones play the melodic material, first as a solo then also in cannon. It is set in three movements, fast, slow, fast with the first and third exploring the canon idea whilst the second is much slower and more reflective. As this is the last performance we will all do together we wanted to challenge ourselves and this piece is the perfect way to end this academic year.

Copland (arr Charlie Payne) Hoe-down from Rodeo

Composed as part of the 1942 ballet *Rodeo,* the vivacious hoe-down is full of American spirit. Based on the theme from the first bar of William H Stepp's interpretation of the folk tune *Bonaparte's Retreat,* the famous melody that Copland put together has remained one his most beloved works. The music transports you to the world of cowboys and the American West, with the main melody being based on the hoe-down dance.

Joseph Schwantner Velocities

Joseph Schwantner's *Velocities* is a dynamic and technically demanding work for solo marimba, composed for virtuoso Leigh Howard Stevens in 1990. Subtitled 'Moto Perpetuo', the piece features a continuous stream of rapid semi-quavers in a series of shifting meters and vivid harmonic textures. The piece begins with a high intensity opening, which contrasts with the reflective and meditative middle section, before searching its way back to the chaotic and explosive end. *Velocities* is a cornerstone of modern marimba repertoire, showcasing the marimba's full expressive potential with the use of extreme dynamics and the full range of the instrument. While the piece is very technically demanding and requires much virtuosity, it also is a work that expresses emotional and musical depth. The contradictory motifs overshadow the meditative and sentimental qualities that this piece is trying to express.

Lewis Kentaro Isaacs Hall of Fame

Hall of Fame is an experiment. It explores the different sounds of the solo vibraphone alongside increasingly harsh electronics. The piece revolves around a bell sound and a swish sound, signalling how and when the piece is to change course and move to a new section. When the bell sounds, it means to stay and further explore the section, and the swish is a signal to move on. The composer wanted to incorporate elements of heavier glitchy artists such as Oneothrix Point Never and KNOWER, alongside the more ambient soundscapes the vibraphone can create.

Guy Courtie Don Alias

This work is a transcription of *conguero* Don Alias' solos across visual media between 1970 and 1990. Guy studied this alongside the original video and is playing here completely to screen.

Royal Marines The Lovet Scout

The Lovet Scout is a drumline show piece regularly played by HM Royal Marines Corps of Drums, and showcases their iconic stick choreography. Earlier this year, a group of RCM percussionists had the immense privilege of meeting members of the Royal Marines and performing alongside them in the recent Festival of Percussion. After such a thrilling experience, it seemed only right to include this piece in the programme.

Stevie Wonder (arr Guy Courtie) Signed, Sealed, Delivered (I'm yours)

Stevie Wonder's *Signed, Sealed, Delivered* is a mainstay among Cuban arrangers in the UK, notably arranged by keyboardist and MD Eliane Correa. This arrangement is in a Salsa style and highlights Milligan Power and Charlie Payne in their final Percussion Showcase in the RCM.

The programme notes for this evening's concert have been written by RCM percussionists.

Performers
Mariella Bromfield
Guy Courtie
Joshua Cusworth
Tim Dobinson
Wilamena Dyer
Tomas Escobar
Alex Freeman
Lori Grainger
Kian Hsu
Juho Hwang
Lewis Isaacs
Matthew Kosciecha
Ewan Millar
Tess Miles
Hoi Yin Ng
Charlie Payne
Milligan Power
Sophie Stevenson
Stan Talman
George Threadgold

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Wednesday 2 July 2025, 6pm | Amaryllis Fleming Concert Hall

Amos Miller director
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RCM BRASS ENSEMBLE: FANFARES AND MEDITATIONS

Wednesday 2 July 2025, 6pm
Amaryllis Fleming Concert Hall
Amos Miller director
RCM Brass Ensemble

RCM BRASS ENSEMBLE: FANFARES AND MEDITATIONS

Wednesday 2 July 2025, 6pm | Amaryllis Fleming Concert Hall

Amos Miller director
RCM Brass Ensemble

Takemitsu (1930–1996)	Signals from Heaven I: Day Signal	3′
Cassie Kinoshi (b 1993)	LSO fanfares	8′
Takemitsu	Garden Rain	8′
R Strauss (1864–1949)	Festmusik der Stadt Wien	12′
Ethan Lieber (b 2002)	Vyutthana (world premiere)	8′
Lutyens (1906–1983)	Fanfare for a Festival	5′
Takemitsu	Signals from Heaven II: Night Signal	3′

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The RCM Brass Ensemble performs a diverse range of repertoire each term, from popular classics to new works including arrangements and commissions. The group consists of musicians from all years at the College.

Tonight's concert is bookended by two antiphonal fanfares by Japanese composer Takemitsu, titled Signals from Heaven, which were composed in 1987. Following these, Cassie Kinoshi's fanfare takes the stage. This piece, commissioned for an LSO concert in 2022 to commemorate the Barbican's 40th anniversary, consists of seven distinct fanfares. Kinoshi describes the sound as 'pretty fat', owing to the inclusion of four tubas and a brass ensemble doubling on all parts.

Takemitsu was especially fond of gardens, particularly the effects of water and weather on them. *Garden Rain* is a work for a double brass quintet. The players are required to perform softly – a technique that can produce a poignant effect. The aim is for the resonances to drift in, mimicking the gentle, blurred essence of a garden in the rain. The ensemble will then perform Strauss' *Festmusik der Stadt Wien*, composed in 1943 for the Brass Choir of the City of Vienna, a renowned ensemble established in 1926.

The concert continues with the world premiere of *Vyutthana* by RCM composer Ethan Lieber, who shares his thoughts on the piece:

> Vyutthana is a Sanskrit word which has multiple definitions. The version I have intended to use is 'transcendence'. This piece is inspired by the practice of transcendental mediation … The C drone is constant throughout. One may think of it as a mantra that keeps returning … The final stacked fifths and fourths represent the transcendental movement that one may achieve.

Fanfare for a Festival is scored for three trumpets and three trombones and was first performed at the York Festival in June 1976 by Equale Brass. The piece is described 'as a short musical flourish … designed to be attention-grabbing and celebratory'.

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Amos Miller

Amos Miller studied trombone at the Royal Academy of Music with John Berry, Eric Crees, Denis Wick and Ian Bousfield and completed the jazz course at the Banff Center for the Arts in Canada. He is a founder member of Onyx Brass and principal trombone with the Royal Ballet Sinfonia. He has worked as guest principal trombone with some of the UK's leading orchestras including the London Philharmonic, London Symphony and Philharmonia. He has also worked with esteemed conductors and soloists such as Bernard Haitink, Vladimir Jurowski, Sir Colin Davis and Sakari Oramo amongst others. He has played on numerous film soundtracks, including *The Lord of the Rings* and *Harry Potter*, and has accompanied an eclectic range of popular music stars including Kylie Minogue and Jarvis Cocker. Amos is the co-author of *Time Pieces for Trombone* (ABRSM), the author of *A New Tune a Day for Trombone* (Boston Music Company), and was elected an Associate of the Royal Academy of Music in 2000. He was previously Head of Brass at the Royal Birmingham Conservatoire before being appointed Head of Brass at the RCM.

Ethan Lieber

Ethan Lieber is a talented and versatile musician currently studying classical composition at the Royal College of Music. His musical journey began at an early age, with a love of piano improvisation that later developed into full-fledged compositions and live performances. Ethan is a multifaceted artist who writes and produces his own soulful blend of R&B, funk, and soul songs. In addition to his work in popular music, he also composes for screen and concert works, showcasing his diverse range of skills and influences. With a passion for creating innovative and expressive music, Ethan is quickly establishing himself as a rising star in the industry. His unique style combines the essence and structures of old-school soul, R&B and funk with cutting-edge production elements, resulting in a sound that is both nostalgic and fresh.

Trumpet
Katie Bannister
Stone Tung (picc)
Treve Benney
Isaac Holt
Josie Sleigh
Eoin O'Gorman
Becky Strentz
Nina Noble
Jake Humphrey (cornet)
Alex Gray
Elias Simojoki
Libby Foxley

Horn
Stefan Grant
Jack Bradley-Buxton
Henry Hui
Derry Sowinski
Alana Knowles
Adam Wilson
Josh Pizzoferro

Trombone
Max Pritchard
Meggie Murphy
Saffi Frazer-Brown
Ben Sabin
Joseph Bournes
Jonathan Lovatt (bass)
Alistair Goodwin (bass)

Tuba
Tom Stone
Archie McVicar
Nathan Mansell
Sunny Anderson
Joseph McLennan-Parish
Adi Grant

Timpani
Ewan Millar

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ROYAL
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Junior Department Orchestra Concert

Saturday 5 July 2025, 5.30pm
Amaryllis Fleming Concert Hall

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Symphonic Wind Orchestra
Robert Hodge *conductor*

Shostakovich arr. De Meij	Jazz Suite no2 *i March* *vi Waltz no2* *iii Dance 1*	10′

String Orchestra
Christopher Hirons *director*

William Grant Still	Danzas de Panama *i Tamborito* *ii Mejorana Y Socavon* *iv Cumbia Y Congo*	8′

Sinfonia
Robert Hodge *conductor*
Rory Zweimueller *violin*
Winner of the 2025 Barbara Boissard Junior Concerto Prize

Khachaturian	Sabre Dance from Gayane Ballet Suite	3'
Sarasate	Zigeunerweisen op20	8′
Ruth Gipps	Symphony no2 op30	21'

String Orchestra

Michelle Wang, Eleanor Ezechukwu, Alice Cumberbatch, Ellie Zhu, Torry Jang, Leonardo Lawry, Hania Djimali *violin I*

Elyssa Kiang, Asaey Tekie, Helen Wang, Logan Helme, Alex Gao, Maynard Tejeda *violin II*

Imogen Bloom, Soshin Yoshitake-Thatcher, Julieta Gutierrez Portilla *viola*

Kitty Ajaz, Cynthia Ung, Thomasina Larard, Anaiyah Kashim, Hugo Borrion, Alex Cetateanu *cello*

Youer Chen, Ka Wing Yau, Rundong Liu, Benny Napier, Isabella Shi *double bass*

Symphonic Wind Orchestra

Alisa D'Alesio, Juliet Hesse, Vivian Nash, Daniella Tsekhanovych-Grimak *flute*

Nathan Ikechukwu Daniel, Alec Thurbin, Leah Wiseman *oboe*

Clare Jennings, Noah Keleta, Leandra Li, Emily Ogunniyi, Qaali Rothmaler, Louis Spadano *clarinet*

Sophie Byrne, Jake Fokes, Rory Johnston, Nathanael MacEachran saxophone

Florence Clarke, Jenna Hunt, Mehdi Uwahemu *bassoon*

Sophia da Costa, Arthur Kay, Philipp Rondola *horn*

Daisy Bokor-Ingram, Thomas Byrne, Thomas Doolan, Imogen Harper, Elara Jacobs, James Tweedie *trumpet*

Mo Aarab, James Parkinson *trombone*

Ben Tweedie *tuba*

Kiran Grover *double bass*

Jacob Carr, Howie Eaglestone, Oscar Lond, Johan Rothmaler, Alicia Torrie, Angus Wong, Hailey Wong *percussion*

Sinfonia

Imogen Gray, Jane Lee, Caia Harris, Khloe Capalad, Nirvana Che-Lai, Florence Mather, Teresa Kiang, Rosie Rodriguez-Vassiliou, Zachary Lam, Hector Bizet, Noah Keleta *violin I*

Eliza De Silva, Kazuki Kyo, Natan Sarkar, Aaron Tian, Katherine Jin Da Silva, Luya Li, Keira Asad, Amy Johnson, James Simmons *violin II*

Izzy Ward, Julieta Gutierrez Portilla, Imogen Bloom, Soshin Yoshitake-Thatcher, Tom McMillan *viola*

Aglaïa Carvalho-Dubost, Caspian Lee, Emi Price, Emily Elliott, Atticus Larard, Evelyn Yang, Alma Silvera, Mikey Erskine, Sami Uwahemu, Anna Lea Gonzalez Duba, Sam Lewens, Isaac Appleton *cello*

Lucas Tao, Mylu Shahmanesh Jap, Eshed Mendelson Maoz, Albert Khadzhiev, Qixuan Han, Kiran Grover, Jacob Bailey *double bass*

Charlie Zha, Juliet Hesse, Emma Pang, Ka Men Yau *flute*

Euna Oh, Leah Wiseman, Nathan Ikechukwu Daniel *oboe*

Cecilia Committeri, Leandra Li, Sophie Byrne. Qaali Rothmaler *clarinet*

Clarabel Mulligan, Mehdi Uwahemu, Jenna Hunt *bassoon*

Niara Fell, Joey Walker, Hugh Suggett, Arthur Kay *horn*

Oscar Lamb, James Tweedie, Thomas Byrne *trumpet*

Maxine Chu, Milly Deering, James Parkinson *trombone*

Ben Tweedie *tuba*

Oscar Lond, Howie Eaglestone, Jacob Carr, Angus Wong, Hailey Wong *percussion*

Liam Ko, May Noble-Eales, Annabelle Doolan *harp*

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Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Tim McNiven *Administrative Coordinator*
John Mitchell Performance Manager

ROYAL
COLLEGE
OF MUSIC
London

Junior Department
End of Year Concert and Graduation

Guest of Honour
James Williams
RCM Director

Saturday 12 July 2025, 2.30pm
Amaryllis Fleming Concert Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at* www.rcm.ac.uk. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Percussion Ensemble	Cameron Sinclair *conductor*	
Cameron Sinclair	Shard	8′

Chamber Choir	Joy Hill *conductor*	
	Martyn Noble *organ* Meg Hards & Rebekah Tate *bassoon*	
JS Bach	Singet dem Herrn ein neues Lied BWV 225	3′
	Chorus: Lobet den Herrn in seinen Taten	
Kerensa Briggs	Media Vita	3.5′
arr. Timothy Salter	Blow The Wind Southerly	4′

Brass Dectet	Torbjorn Hultmark *conductor*	
Mark Nightingale	Flood Warning	4′
Florence Price arr Miller	Adoration	3′
Ellis arr Edwards	The Chicken	3′

Speeches and Presentation of JD Graduates and Prizes

Miranda Francis Head of Junior Programmes

James Williams RCM Director

Symphony Orchestra	Jacques Cohen *conductor*	
Augusta Holmes	La Nuit et l'amour	6′
Tchaikovsky	Symphony no4 in F Minor op36	9′
	iv Finale: Allegro con fuoco	

Leavers July 2025

Luay Al-Najjar
Mae Amin
Katherine Baker
Catherine Bennett
Luca Boston
James Broadley
Olivia Busslinger
Jacob Carr
Matheus Cartolari Zaccarias
Polly Casey
Jennifer Chen
Katie Cheung
Benjamin Chi
Hattie Cobb
Jerry Cui
Alice Cumberbatch
Inga De Vegvar
William Dear
Tomi Deley
Raphaël Demeester
Jamie Dickinson
Bella Dobson
Wenru Du
Richard Eichhorst
Sammy English
Mikey Erskine
Thomas Forristal
Emilia Gahan
Lucas Gebrehiwet
Sophia Gonzalez Pereira
Ben Greenwood
Julieta Gutierrez Portilla
Jackie He
Francesca He
Emily He
Christian Hiemstra
Alex Holford
Imogen Horrocks
Torry Jang
Jamaal Kashim
Teresa Kiang
Ahjung Kim
Finn Kjaergaard
Jazmine Lachos-Hernandez
Orion Loth
Sinead McEvoy
Ellie McKenzie-Jones
Claudia Membery
Abigail Moore
Madeleine Murray
Tyrone Musngi
Benny Napier
Florence Nui
Tayo Ogunniyi
Euna Oh
Matty Oxtoby
Alex Pylypenko
Bronwen Roberts
Johann Rothmaler
Deedeh Rouhani
Peter Ryan
Smera Sachin
Oscar Sangster
Emma Seymour
Bonnie Shaw
Isaac Skey
Isabella Song
Edward Stancombe
Asaey Tekie
Alec Thurbin
Amy Towner
Mia Vojic
Aurelia Walker
Oscar Wang
Gabriel Ward
Izzy Ward
Anthony Zemsky

2025 Prize Winners

Hugh Bean String Prize
Alice Cumberbatch

Barbara Boissard Junior Concerto Prize
Rory Zweimueller

Angela Bull Piano Prize
Aidan Zhao

Freda Dinn and Ida Mabbett Prize
Rachel Cheung, Isaac Skey, Gabriel Ward

May Edwards Prize
Leo Behrend, Emilia Gahan, Jacqueline Yang, Anthony Zemsky

Marjorie Humby Prize
Elizabeth Guo

Michal Kaznowski Chamber Music Prize
Matty Oxtoby, Peter Ryan, Gabriel Ward

Peter Morrison Concerto Prize
Jamaal Kashim

Humphrey Searle Composition Prize
Ben Greenwood

Gordon Turner Prize
Isaac Skey

Gordon Turner Harp Prize
Jamaal Kashim

Joan Weller Composition Prize
Matty Oxtoby

Ruby White Prize
Justin Li, Ziwei Wang

The RCMJD is grateful to the Government's Music & Dance Scheme, the Leverhulme Trust, the Wolfson Foundation, the Humphrey Richardson Taylor Charitable Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), Abinger Hammer Village School Trust, Alchemy Foundation, Awards for Young Musicians, Meredith & Denis Coleman, Dorothy L Sayers Society, Estate of Humphrey Searle, Future Talent, Granger Award, John Curwen Society, PRS for Music Foundation, Roger Quick, Saddlers' Company, Sascha Lasserson Memorial Trust, the Victor Ford Foundation and the Wrightson Trust for their generous support.

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Orchestra Assistants
Lucas Boardman, Stephen Brown, Tom Hutchison, Henry Morley